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ABSTRACT

This collection of articles deals with various career educational activities that inform students about the concept of career education as well as activities related to the specific fields of career education study in higher education. The publication is a result of a study of the involvement of Colorado institutions of higher learning in career education activities. Included in the collection are the following articles: "Career Counseling and Guidance for Career Education," by Thomas D. Graves; "Art Careers and the Business of Art," by Celeste Rehm; "Career Preparation Seminars and Career Experiences in Animal Sciences at Colorado State University," by R.E. Taylor and J.E. Pexton; "Career Spanish Program for Non-Liberal Arts Majors," by William D. Pilkenton; and "Career Development: A Graduate-Level Course in Counselor Education," by John R. Holmes. (MN)

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CAREER EDUCATION ACTIVITIES IN COLORADO HIGHER EDUCATION

Edited By
Stephen Moss

Colorado Center for Educational Assistance
Community Based Education Services
Colorado Department of Education

1982

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PREFACE

This collection of articles is the result of a study of Colorado institutions of higher education to determine their involvement in career education activities. The study was made possible through the Colorado Career Education Advisory Council.

The study was initiated in 1980 by the Sub-Committee on Higher Education of the State Advisory Council for Career Education which was curious about the "state of the art" of career education in Colorado's institutions of higher learning. The study was designed to identify either: (1) "pure" career education activities--activities that informed students about the "career education concept", or (2) career education activities related to the specific fields of study in higher education. Findings of the study were summarized in a report prepared by Roger Rankin, Colorado State University. As a result of that report, the Sub-Committee on Higher Education selected faculty to receive awards and submit the following written articles.

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CAREER COUNSELING AND GUIDANCE FOR CAREER EDUCATION AT MESA COLLEGE

by

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Professor of Education
Mesa College
Grand Junction, Colorado

May 15, 1981

CAREER COUNSELING & GUIDANCE
FOR CAREER EDUCATION
AT MESA COLLEGE

This paper presents a description of the Career Counseling and Guidance (CCG) program at Mesa College. Originated in 1974 in response to the positive acceptance by educators and the American public to the then relatively new career education philosophy, the Career Counseling and Guidance program focuses on the central role played by counseling, guidance and job development/placement in the career education philosophy. The Career Counseling and Guidance program also includes course work and practicum opportunities for those seeking careers in business and government agencies. It is our philosophy that education-business-labor-government career interaction can and should be promoted beginning in our educational system; therefore, much of this curriculum promotes a knowledge of the commonalities of these fields of endeavor with regard to the effective development and utilization of human resources--what educators generally term career development concepts.

This Career Counseling and Guidance program is a step above the <u>para-professional</u> level in the career ladder of psychology, counseling, and guidance. The attainment of this bachelor of arts degree produces a <u>pre-professional</u> level counselor specialized in career counseling, guidance, and job development. With the completion of master's and doctor's degrees, graduates from this program may achieve <u>professional</u> level status. It is unfortunate that Colorado, unlike some other states, prevents graduates from being hired to do career or vocational counseling and job placement in public schools because the graduates do not possess a teacher's certificate.

The next section details the three main curriculum requirements of the Career Counseling and Guidance degree at Mesa College. Next, more explicit detail of the emphasis area courses will be presented in the final section.

THE BACHELOR OF ARTS DEGREE IN SOCIAL AND BEHAVIORAL SCIENCES--EMPHASIS: CAREER COUNSELING AND GUIDANCE

The Bachelor of Arts curriculum in Social and Behavioral Science is an interdisciplinary course of study designed to provide the student with a

broad-based academic experience in the Social and Behavioral Sciences upon which may be built a concentrated pre-professional or para-professional emphasis in one of several disciplines. The emphasis disciplines available at the present time are: Career Counseling and Guidance, Economics, General Social Science, History, Human Services, Psychology, Sociology.

All students meet general degree requirements of 124 hours in three areas: (1) General Education--40 semester hours plus 4 hours of physical education, (2) Social & Behavioral Sciences Core Requirements--36 hours, and (3) Emphasis Area Requirements which vary with the particular degree desired. The content of each of these areas is next briefly presented.

GENERAL EDUCATION

Candidates for all baccalaureate degrees must include in their course of study 40 semester hours of lower-division general education courses distributed over six categories. These categories and the hours required in each are as follows:

1. English Composition -- 6 hours
2. Psychology or Biology -- 8 to 9 hours
3. Literature -- 6 hours
4. Fine Arts or other Humanities -- 3 hours
5. Mathematics or Physical Sciences -- 8 to 9 hours
6. Social Science -- 8 to 9 hours

In addition to the above requirements, each student must complete 4 hours of different physical education activity courses.

CORE REQUIREMENTS

These requirements vary as to specific courses depending on the particular emphasis area option desired. A common feature of the core requirements for all emphasis areas, however, is that the hours be distributed in both the Social Sciences and the Behavioral Sciences. The specific core requirements for the Career Counseling and Guidance emphasis areas are described here.

Core requirements total 36 hours for the Career Counseling and Guidance option. Fifteen hours must be completed in the Social Sciences and 21 hours in the Behavioral Sciences.

Social Sciences courses in Economics (6 hours) must be taken and the remaining nine hours may be selected from additional courses in economics, geography, history, political science or general social science, either lower division or upper division courses.

Behavioral Sciences courses must total 21 hours of the 36 hours in the Core Requirement. These courses are: General Sociology (3 hours), Social Problems (3 hours), Human Relations in Business (3 hours), Personnel Management (3 hours), Introduction to Education (3 hours), Tests and Measurements (3 hours), and Principles of Career Guidance and Job Development (3 hours), to be discussed in detail later under Counseling and Education courses.

CAREER COUNSELING AND GUIDANCE EMPHASIS AREA REQUIREMENTS

This area of the degree requirements is also broken into two parts like the core requirements in Social and Behavioral Sciences just discussed above. Career Counseling and Guidance emphasis may be obtained with (1) Course work and Practicums (20 hours) and (2) Occupational Studies (30 hours). An elaboration of these requirements is the subject of the next and final section of this paper.

CAREER COUNSELING AND GUIDANCE

Students pursuing this emphasis area meet two curriculum requirements: Counseling and Guidance course work and Occupational studies, the latter feature comprises the most unique feature of this program -- credit for work experience, discussed below.

COUNSELING AND GUIDANCE COURSES

This 20 hour requirement is actually enhanced to 23 hours of completed course work when an additional course taken as part of the Behavioral Sciences Core Requirement is included. This makes five courses (15 hours) plus two practicums (8 hours) chosen from three options (business, education and government). The required courses and practicums are described as follows:

CCG 320 PRINCIPLES OF CAREER GUIDANCE AND JOB DEVELOPMENT (3 hours) uses Vernon Zunker's Career Counseling: Applied Concepts of Life Planning (Zunker, 1981) and Placement Services: A Training Manual (1977) to teach topics in career education, career development theory, factors influencing career development, and job development and placement concepts. Each student is expected to complete three papers during the term in addition to the textbook requirements. They are: (1) My Life Plan is an intensive career self-exploration exercise designed to introduce the student to the effects and affective nature of the career development process. (2) Vocational-Technical Program is a thorough exploration and presentation of the curriculum requirements and

career characteristics of a Vocational-Technical program. Most college students in academic areas are unfamiliar with vocational-technical education. Completion of this paper encourages personal interviews with teachers concerned with instructing the program and a tour of the learning environment in addition to a study of the program contents and methods of learning. (3) Book Review requires students to select and read one of the many books on career development and career guidance available in the library. The student then presents a brief report on the book along with handouts outlining the report to the class. This process enables the student to get a quick overview of the many library materials available for later use in courses and practicums or, ultimately, in career development endeavors after graduation. The textbook portions of the course provide a thorough introduction to career education and its relationship to business, labor, government and education. Finally, the student is prepared for the intimate role that career counseling and guidance plays in career development and career education.

CCG 324 CAREER INFORMATION AND DECISION MAKING (3 hours) uses Occupational Information (4th Edition) by Hoppock (1976) and Your Career: Choices, Chances, Changes (1980) by Borchard, Kelly, and Weaver (1980). This course begins with all students taking the General Aptitude Test Battery (GATB). They then score and profile their own results for the next step: educational and government interpretations of results. Students complete the first 12 chapters of Hoppock's text ending with the chapter on Career Education and the teaching of Occupations. Chapters 13-20 are left to the students with the recommendation that these are excellent reference chapters for a variety of "how-to-do-it" career education and guidance activities. This completes the career information portion of the course. The final portion of the course, decision making, is devoted to Your Career: Choices, Chances, Changes in which students learn a self-paced decision making model for developing realistic career choices and plans while teaching a life-long reusable process. This work acquaints students with Gordon Porter Miller's decision making theory; Richard Bolles' transferrable skills assessment methods, John Holland's personality styles and their corresponding work environments, John O. Crites' work on career attitudes and competencies; Sidney Simons' values clarification ideas and Phillip Ringle's structuring of the career choice process.

Thus, the career decision making portion of the course provides an excellent integrated approach based on the theories of recognized leaders in career and life planning fields.

CCG 420 COUNSELING PROCESSES AND TECHNIQUES uses Gerard Egan's text The Skilled Helper (1975), his workbook Exercises in Helping Skills (1975), and Okun's Effective Helping: Interviewing and Counseling Techniques (1975). This course is required of all students interested in human services and personnel administration emphasis in their degrees in addition to Career Counseling and Guidance students. It has also proved to be a popular elective course. The course content emphasizes a systematic model for helping and counseling for beginning counselors. Exercises in counseling skills are combined with theory to give students applied opportunities to develop counseling competencies.

CCG 442 PERSONNEL AND GUIDANCE INTERVIEWING uses the second edition of the text Interviewing Principles and Practices by Steward and Cash (1978) as the basic reference for interviewing theory, structuring interviews, questioning techniques and types of interviews studied. The types of interviews studied include: Survey, Journalistic, Employment, Performance Appraisal, Disciplinary, Counseling, and Persuasion or Attitudinal interviewing. Students are provided with an extensive variety of role playing opportunities that involve them in detailed situational contexts in which they employ specific interviewing skills under study.

CCG 424 GROUP GUIDANCE PROCESSES AND TECHNIQUES is considered an important prerequisite for the practicums which are the culminating learning experience of the program. A book by Drum and Knott called Structured Groups for Facilitating Development: Acquiring Life Skills, Resolving Life Themes, and Making Life Transitions (1977) is used. The orientation of this course is toward group guidance (structured group with a single group purpose for all) versus group counseling (less structure and goal is individual resolution of personal problems). The student is presented with three types of group guidance categories within which a variety of specialized group guidance Skills, Themes, and Transitions are contained. For example, "Life Skills Groups" are described as a category and within this category are such specialized groups as: Anxiety Management, Assertion Training, Decision Making, Career Planning and other group work types. Life Theme groups and Life

Transition groups are also studied during the course. Students are required to select a type of group they wish to study in depth for facilitating as a special project in our class. This makes each student learn to be a facilitator for a particular type of specialized group. The student may spend one or two class periods presenting the type of group to the class with both lecture and handouts which outline topics and activities commonly involved in this particular type of group work. Facilitators involve the rest of the class in certain key activities used in their group type, also. The objective is to give the class an overview and capsulized version of each type of group work currently being conducted in general practice. Another objective, of course, is to train each student as a group facilitator in the process of acquainting them with all the types of groups. Students are encouraged to do group types not presented in the text although some 18 different group types are available for facilitation by group leaders. Most students enjoy this course a great deal and grow immensely from their participation in the wide variety of groups and activities presented. Last year a student who was dating a mortician took the class on an extended tour of a local mortuary as part of her presentation on grief and berievement groups. Her boyfriend described death, embalming, funerals, funeral costs, cremation and other topics including the music sound system used in the chapel. This student made death a real eye opener.

At the end of required coursework students not receiving credit for life work experience, to be described below, are required to take two practicums chosen from Business--personnel administration, Education--counseling and job placement, and Government--job service, youth services, WIN (Work Incentive) services, Job Corps, and other types of government agency possibilities. CCG 440 PRACTICUM--BUSINESS, CCG 442 PRACTICUM--EDUCATION, and CCG 444 PRACTICUM--GOVERNMENT are four credit hours each. They are intended to provide culminating experiences in the application of classroom learning. Each student secures a copy of the Practicum Manual by Graves (1971, revised) and uses it for both an instructional guide and for the various forms required for contracting, completing, and journalizing the experiences of the practicum. Students complete an extensive journal documenting their impressions, experiences, learnings and recommendations while undertaking the 180 hours of practicum duties.

OCCUPATIONAL STUDIES. This second part of the Career Counseling and Guidance emphasis requirements is perhaps the most unique feature of this program. CCG 290 OCCUPATIONAL STUDIES is the generic title given to a broad 30 hour requirement which can be met in the following ways: (1) Work experience attained during previous years and up to the present time may be documented and submitted for credit for up to a maximum of 24 hours credit by writing a comprehensive description of the learning which accrued as a result of one's life/work experiences. This effort is reviewed by two levels of faculty committees for approval before an award of credit is made. Work experience is translated into college credit on the basis of one hour of credit for two months of full time work; a maximum of 12 hours of credit for any one position is given. Additional credit is awarded for a different job or position held for over two months. Most students seeking recognition for work experience are mature persons over 30 years of age. Most recipients of this benefit would agree that they earn the hours they are awarded under this arrangement. (2) Students may take business, vocational-technical, or other career oriented courses approved for Occupational Studies. Generally, these courses are defined as those not being general education courses and having particular relevance for future employment rather than personal growth. (3) Students may combine options 1 and 2 (above) to complete their 30 hour requirement.

Occupational Studies is a special feature of the Career Counseling and Guidance program that makes each one of our graduates unique in some respect, since they are able to bring with them into the program their own special life/work experiences for college credit and/or take career oriented courses that will allow them to follow some specialized career option or prepare themselves for the future in some way that college curricula can only follow later on when the need for such preparation is more fully available from society and student demand.

SUMMARY

This paper has detailed the General Education, Core Requirements, and Career Counseling and Guidance emphasis of the bachelor's degree in Social and Behavioral Sciences in Career Counseling and Guidance. Particular attention was given to the curriculum of the Career Counseling and Guidance emphasis area.

Graduates from this program at Mesa College have gone on to rewarding careers in such jobs as social workers, supervisors in business and industry, personnel administration, CETA counselors, Veterans Administration Counselors, Women's Resource Center Career Counselors, Teachers, Job Placement Specialists with colleges and universities, alcohol and drug abuse counselors, and on to graduate school.

This year 15 students graduated from Mesa College with degrees having Career Counseling and Guidance emphasis. We expect rewarding and productive careers from these students both in terms of their own lives well-lived and in terms of those lives they are able to influence productively with the philosophy of career education.

ART CAREERS AND THE BUSINESS OF ART

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PREFACE

"What can I do with my art degree?" "Where can I find work as a jeweler, painter, or sculptor?" "How can I earn a living by making art?" The list of questions related to the fine arts job market is endless. Unfortunately, a fine arts education often neglects the business side of being an artist. In school, you are taught the technical, formal and aesthetic aspects of producing a successful artwork but what to do with it afterwards usually remains a mystery.

What follows is a series of career lectures that were compiled to answer some of the many confusing questions about being an artist, earning a living, and promoting a fine arts career. This information is meant to help young artists in their search to integrate an acceptable economic life style with their chosen commitment to art. The lectures will also enlighten art students as to what kinds of demands and expectations will be required of them if they choose fine arts as a career. A realistic and practical approach is given to reveal the true side of what it means to be a fine artist. Guidelines are given to further boost an amateur art career to a higher professional level.

ART CAREERS - GENERAL INFORMATION AND INTRODUCTION

Fine art may be defined as painting, drawing, sculpture, or any artwork that has no other function than to be looked at and enjoyed. It is art intended primarily for beauty alone rather than utility. Thus, a fine artist is someone who produces non-functional art. Their work is both distinct and personal. They challenge themselves with their own aesthetic problems and then solve them in an individual and unique manner. Fine artists give significant and concrete form to their own inner experience and feelings. Their primary concern is to make art without regard to time, economic reward, or popular art trends.

Fine artists are unusual persons who need to have many sides to their character. If you choose fine arts as a career, you will need to discipline yourself to work every day without emotional support from others. You need to realize that you will often have to work in solitude without being paid for what you create. Inside of you the urge to create must be predominant. You must also be open to change, growth, and discovery. You will need to establish a firm set of artistic and personal beliefs that will be subject to constant criticism and examination. In your work, you will need to bring insights that will delight the viewer and illuminate the every-day experience of life. Perhaps your work will be called upon to create new values for society. There is no doubt that being an artist is a demanding profession. It is hard work and it takes a special kind of a person, but the rewards, in the form of personal satisfaction, are great!

Unfortunately, there are a number of myths about fine artists that are popular in our society. It is falsely believed that artists are emotional, temperamental, slovenly, and poor. It is untrue to say that they are irresponsible dreamers who neglect their family. It is a myth to also say that they are bad businessmen, inarticulate speakers, and that they can work only when they are inspired. The truth is that the fine artists of today are very talented, well-educated, and well-trained. They are adventurous, hard-working, and persevering. They work with discipline and dedication. They work every day whether or not they are inspired. They work out of a commitment of loyalty to their own artwork. Their goal is to choose the profession

of art for its own sake regardless of whether or not they will be economically rewarded.

The statistics for fine artists are very competitive. Only one out of every 20,000 students that graduate from college with art degrees will earn a living by selling their artwork. Because the economic situation for artists is so difficult, many artists give up. As many as 90% of Master of Fine Arts degree holders are no longer making art after ten years. As a young aspiring artist, you will need to realize that there are no fine art jobs available. So, you cannot count on earning a living only by the sale of your artwork. Most artists need another job to earn the bulk of their money. Usually, these are related jobs like teaching are or doing commercial illustration to earn extra money. Sometimes artists are forced to work in non-art related jobs. It is true that even well-established artists exhibiting in New York very often have to have other jobs to make ends meet.

There are many reasons why artists have difficulty selling their work. Often they are trying to sell to an uneducated public that finds contemporary art too demanding and complex. Artists need to charge prices that will pay for their indirect and direct costs and time, but the public often finds these prices too high. Galleries cater to a small segment of society and they have no real interest in selling to the general public. Sales are usually confined to the upper class and often there is an inadequate amount of publicity and advertising. The art market is fickle, unstable, and fast moving. There is a constant changing of ideas and styles. It is impossible for an artist to remain true to his own style and still be popular as the trends continuously change.

In addition to this, it is hard for an artist to produce enough marketable art to sell. If his style is meticulous and exacting or, if he has to work two other jobs to earn a living, this severely cuts down his art producing time. It takes time and effort to make a good piece of art. It is also expensive. Besides the costs of supplies and shipping, agents and gallery owners take large commissions. Another reason why it is so difficult for artists to sell their work is because the supply of artwork exceeds the demand. There are too many artists making too much art and not enough people willing to buy it.

From the foregoing, it is easy to see that a fine artist has an unusual character. If you are discouraged by the dismal future and financial prospects, then fine arts is not for you. You should pick another career more suited to your goals.

It is not advised to commit yourself to becoming an artist until your life situation enables you to have enough time and money to do so. Perhaps the future will bring you economic reward but in the beginning you will need to be "schizophrenic" in your life style - making art and earning a living doing something else. You will need not only the discipline but also the strength and health to lead a double life and to manage two careers. So, when you do look for a job, be sure to pick one that will allow you a comfortable income and time to work. One that gives you no personal satisfaction or emotional support will discourage you and rob you of energy. You should always attempt to pick a job that will be compatible with your ability and intelligence.

If you choose fine arts as a career, you should set up realistic goals for yourself. Do not be mislead into believing that you will become a millionaire with your art or that you will be famous and universally accepted. This will set you up for a major disillusionment in the future and it may even eventually discourage you from continuing your art career. Instead, set up long term goals that will help build up your popularity in the local community at first and then nation-wide later on. It is possible for you to plan and carry out your own artistic and promotional campaign in logical steps. In other words, you can build up your own reputation and stature as an artist by exhibiting with local galleries and entering local and national competitions. Many artists do receive some acclaim and stature as artists later on in life. Their popularity is the result of many years of exhibiting, demonstrating, and lecturing. Thus, if you are tenacious in sticking with art, no matter what, it can eventually pay for itself. Simply put, you can't expect a miracle but you can expect to receive some recognition if you just keep making art!

TEACHING ART

Teaching art is one career that enables the fine artist to earn a living in a rewarding and stimulating atmosphere. If you decide to teach

art, you will be placed in a priviledged position to help other young artists discover themselves through art, bring out their potential and then train the public by building an audience for art by helping the laymen to understand and enjoy what the artist creates.

In a pamphlet issued by the National Art Education Association entitled "Teaching Art as a Career", it is written that an art teacher's responsibility is to teach others that the essence of the visual arts lies within the expressive elements of line, form, shape, texture, and color. Furthermore, deeper meanings and enjoyments from life can be derived from them and their juxtapositions. One purpose of being an art teacher is to develop a commitment to the significance of the aesthetic dimensions of human experience. Attention and responsiveness to aesthetic meanings in life experiences grow out of personal involvement with the aesthetic problems in making art, reflecting on its creation, and enjoying the qualities of art. Finally, the pamphlet concludes that young art students will express themselves according to the range and power of their perception. Activities, like making art, which lead youngsters to perceive beauty in their environment, natural and man-made, can help them discover the raw visual information to use in forming their expressions. Thus, artistic activities are far reaching. They can enrich everyone's understanding of the aesthetic meanings in their own works, in the works of others, and then in their own lives.

The personality of a teacher is multi-sided. One characteristic you will need is the desire to be with other people, and hopefully, they will like to be with you. You will need to enjoy problem solving, challenges, and hard work. You will need a sense of humor, the ability to articulate explanations, ask questions, give demonstrations, and talk about your own artwork. You will need to be friendly and gregarious. An art teacher has a certain knack to stimulate, encourage, motivate, and most important of all, excite people to continue making art.

The preparation for primary and secondary school teaching is a Bachelor of Arts Degree in Art Education or a Bachelor of Fine Arts Degree in Studio Arts. For college or university teaching, one needs a Master of Fine Arts Degree. Universities like to hire professionals in the field as opposed to hiring non-artists that have been trained to teach art.

As a teacher, you can find work in Junior and Senior High Schools,

Elementary Schools, Adult Education Programs, Art Museums (Educational Division), Community Centers, Y.M.C.A., Vocational Rehabilitation Centers, Senior Citizen Centers, Mental Hospitals, Correction Centers, Colleges, and Universities. In addition, summer or part-time work can be found at Summer Camps (Crafts Counselor), and City Recreation Programs.

Job listings and more information can be found at the following places:

Career Development and Placement Center of your own School

National Art Education Association
1201 16th St., N.W.
Washington, D.C. 20036

School Arts Magazine
50 Portland Street
Worcester, Massachusetts

American Craft (Formerly Craft Horizons)
American Craft Council
25 West 55th Street
New York, N.Y. 10019

Art Education Magazine
N.A.E.A.
1916 Association Drive
Reston, Virginia 22091

Studies in Art Education
N.A.E.A.
1916 Association Drive
Reston, Virginia 22091

OTHER ART RELATED CAREERS

A fine arts degree candidate can find jobs in many other areas besides teaching art. In the field of commercial art you may be employed as a free-lance illustrator, a layout designer, or an art director. In advertising you may find a job as a typographer, a copywriter, a paste-up person, a photographer, or as a letterer. Perhaps you will be intrigued by architecture and work as an interior designer, a draftsman, or a landscape designer. Maybe you have a sense of humor and a witty personality that will enable you to become a cartoonist. It could be that you will get into film production, animation, or even camera work. Possibly your interests are more industrial like package design or product design. Maybe your future will enable you to work in a museum as an exhibitions director, curator, or a display technician. Perhaps publications will excite you and you will work for a magazine or newspaper as an art editor. With a fine arts degree you may even go into theater or television, making up set designs or costume

designs.

You could even be employed in your city recreational department or self-employed in setting up community workshops and classes. In your community you may wish to direct art programs in nursing homes, hospitals, and veteran's facilities. Even the government agencies, such as the Bureau of Engraving, hire artists. Other possibilibies are art librarian, sales representative for art supply firms, owner or manager for craft and arts shops, or directing various art programs for United States Military Bases. Perhaps you will become an art critic and write books and articles about art. Maybe you will get excited about art restoration or perhaps you will purchase art for a large firm.

The preparation for a career in art depends on the specific area you choose. If you pick art restoration or you decide to become an art librarian you will need further training beyond a college degree. If you pick a fine arts career in the direction of television and video, you will need specialized training.

No matter which art career you choose, be sure to get a good education. Most professionals agree that a college or art school education is advantageous. You will learn about a variety of different techniques and materials. Your work will have time to evolve and mature. Finally, the many academic courses will give you a broader perspective and as a result your communication skills would be further developed -- a desirable trait no matter what your job is.

In school you will learn how to prepare a portfolio. It is a collection of artwork that demonstrates your ability, skills, and creative talents. There are two kinds of portfolios. The first is one that you would use to apply to art school. The second is a professional portfolio that you would use for job hunting. The difference is that the first one includes only original work while the second may include published pieces, job related pieces, and actual printed pieces. At all times, your portfolio is a visual record of your best work.

The last factor that will enable you to be successful in your art career is experience. An experienced artist requires little further training and will produce immediately. An experienced worker saves the employer time and money. Summer jobs, part-time jobs, volunteer work as an apprentice

to other artists, working in display windows or even on your school newspaper are all possibilities. Gaining experience in the fine arts field, while you are still deciding whether or not to major in it, will also tell you whether or not you are cut out for an artistic profession.

Here is a list of some professional organizations that can supply you with further information:

American Association of Museums
2233 Wisconsin Avenue, N.W.
Washington, D. C. 20007

American Association of University Professors
One Du Pont Circle, N.W.
Washington, D.C. 20036

American Crafts Council
44 West 53rd St.
New York, N.Y. 10019

American Institute of Architects
1735 N.Y. Avenue, N.W.
Washington, D.C. 20036

American Institute of Graphic Arts
1059 3rd Avenue
New York, N.Y. 10021

Industrial Designers Society of America
60 West 55th St.
New York, N.Y. 10019

National Architectural Accrediting Board
1785 Massachusetts Ave., N.W.
Washington, D.C. 20036

American Institute of Interior Designers
730 Fifth Avenue
New York, N.Y. 10019

American Society of Landscape Architects
2013 I St., N.W.
Washington, D.C. 20006

American Society of Magazine Photographers
60 E. 42nd St.
New York, N.Y. 10017

Art Directors Club of N.Y.
488 Madison Ave.
New York, N.Y. 10022

Artist's Equity Association
229 Broadway East
Seattle, Washington 98102

National Society of Interior Designers
315 East 62nd St.
New York, N.Y. 10021

National Art Education Association
1201 16th St., N.W.
Washington, D.C. 20036

Professional Photographers of America
1090 Executive Way
Oak Leaf Commons
Des Plaines, Illinois 60018

Society of Illustrators
128 East 63rd St.
New York, N.Y. 10021

BACHELOR OF FINE ARTS AND MASTER OF FINE ARTS PORTFOLIO PREPARATION

The BFA and MFA degrees are the two professional degrees you can earn in the fine arts field. When you are deciding on the best possible education to help you with your career as a fine artist, you'll need to choose between a BA and a BFA and whether or not you want to continue on for a MFA. The following information answers questions about these three degrees and gives helpful hints as to the best way to prepare a portfolio when applying for them.

The BFA degree is considered to be more of a professional degree than a BA. It is a degree of higher specialization that allows you to take more studio courses and Art History credits. It is awarded to artists who have the ability to demonstrate competence in the area of the visual arts. A candidate for a BFA degree should have the ability to discover and explore new areas of expression and technique. The BFA degree is meant to single out those artists who are inquiring individuals whose insights are meaningful for society.

A portfolio is required by most schools who offer a BFA. A portfolio is a collection of your best work that focuses on not only your ability as an artist but also on you as an individual. The work you choose to put in your portfolio should reflect your desire to understand and create. It should show personal imagery, personal growth, personal values and a mature attitude towards making art.

A portfolio usually consists of 15 works. Actual work is preferred for small and medium sized pieces. Larger paintings and sculptures should

be represented in slides. Your slides should be labeled with your name, the title of the work, the medium, the size, and the date of completion. The choice of the individual pieces is left up to the applicant because no one can really agree what makes an ideal portfolio. Always pick your strongest work. It is good training to prepare a portfolio because it teaches a young artist to evaluate his work and choose between his strongest and weakest work.

The scope of a portfolio can vary. You should include selections from two basic categories: 1. Specialities, main focus, or major interests making up about 2/3 of your portfolio. 2. Other subjects, minor areas, or secondary interests should make up the remaining 1/3. This kind of a portfolio will show off your excellence and proficiency in certain areas while leaving room for versatility. If you have a special image or subject matter you are working with be sure to include examples of these. A series or collection of works with the same theme would be appropriate.

Skills and techniques are also important to emphasize. Allow the pieces that you choose to demonstrate your refined skill as an artist. Perhaps you have invented a new technique or you are using some non-traditional medium successfully. Include examples of these innovative pieces. The mental process that you go through is also important. A portfolio should reflect some of your personality. Pick pieces that reveal your creativity as a thinker and an idea person. In other words, pick pieces that reflect personal expression and reveal who you are.

As an artist, you will need to learn how to take good slides. They can make your portfolio more compact and enable the viewer to see a variety of works. Larger pieces can be viewed easily and you will have a photographic record of work that you have sold. After acquiring or borrowing a 35mm camera, set your work up outside on a nice day against a blank wall. Kodachrome works fine. Avoid shadows, trees in the background, hands coming in from the side, and objects that don't belong. Slides taken outside are of better quality because the fluorscent lights have a tendency to rob the colors of their reds. It is best to hang the work up and shoot from the center rather than placing the piece on the ground and then hunching over it. Shoot your duplicate slides directly from the source rather than sending out

for duplicate slides. Color is washed out and details are lost when duplicates are made. Use a special metallic tape to block out any unwanted surrounding areas. Only the actual piece of artwork should be on the slide. To insure a good quality slide, try different shutter speeds or F Stops. Set and shoot your camera according to your light meter and then change your shutter speed or F stop to make some lighter and darker reproductions so that you will have a selection from which to choose. Look at your selections projected up before you submit them - don't rely on just holding them up to the light. Label everything.

There are a number of different kinds of portfolio folders to put your artwork into. For drawings, small paintings, and prints, you can buy portfolios of a variety of sizes, colors, and finishes. The leather ones or black plastic ones with zippers are durable and spacious but they may be too expensive. There are sandwich type portfolios that use two sheets of heavy cardboard. They are hinged on one side and use laces to tie the other sides. A large folder type that looks like an envelope made of polished brown paper is more reasonably priced. A spray of laquer or clear acrylic will lengthen its life. They also make large looseleaf notebooks in enormous sizes. These use transparent acetate sheets or envelopes to slide your artwork into.

It isn't always necessary to mat your work but the way you present your work will reflect how you feel about it and, ultimately, yourself as an artist. If you take the time to carefully mat and display your work, it will reflect an attitude that you really care about being an artist and that you are serious.

When choosing pieces for your portfolio you should avoid dogeared sheets of paper and ripped drawings. Don't show pages from torn sketchbooks with frayed edges. Drawings done on good quality paper rather than newsprint always look more professional. Don't show pencil, pastel, and charcoal drawings that have not been sprayed. Protect your drawings from each other as nothing looks worse than a drawing that has smeared and colored the surrounding drawings. Don't show drawings with fingerprints in the margins. Don't show small out of focus snapshots. Don't show work that looks unfinished or is questionable. Don't include a multitude of

loose scraps of paper that "fly out all over the place" when the portfolio is opened.

The main focus of a successful portfolio is order and neatness. Mount or paste small pieces together to make one large display. This will prevent the shifting through endless small pieces that can easily get lost. Think about the sequence of showing your work and put them all in the same way so that they all face in the same direction. A well-ordered and presentable portfolio makes a better impression.

The preparation for a MFA degree includes a good education and a strong portfolio. The most important of these two is, of course, your portfolio and the quality, depth, and scope of your imagery. A MFA degree gives you a chance to pursue a fine arts career for two or three years. The advantages are that you will be with other serious artists who are dedicated and sincere. You will receive feedback, encouragement, and intellectual stimulation. It is a time to grow, evolve, and even decide if art is what you really want to do with your life. A MFA degree gives you status in the community and allows you time to reach a professional level in your work.

The disadvantages are that it is expensive and it won't guarantee you a job. With a MFA you will be eligible to teach in college but the chances are slim. College teaching is an attractive job because it gives you time to work. However, statistically speaking, your chances of landing a college teaching job could be as low as one out of 120 but more likely it is one out of 750! There are very few permanent tenure-track positions available. So, if you do decide to go for a MFA, do so with the idea of it being a time for you to mature as an artist, have new experiences, and make new friends.

After you have decided that going for a MFA seems like a good idea you'll need to do a little research to choose the best school that will fulfill your needs. Check your local library and their reference department for a list of possible art schools that award MFA degrees in the area of your interest. Next, send for catalogues and go through them narrowing the list down according to desirable locations, course offerings, and expense--much in the same way you did when applying for undergraduate school. The

applications you will receive will ask for transcripts, letters of recommendation, a portfolio, and sometimes a written statement about your work. You may need to take an exam called the Graduate Record Exam. You may also be asked to supply them with a current resumé and with every application submitted there will be a processing fee included. It is always good advice to apply early.

A MFA degree is considered a terminal degree. The average curriculum consists of two or three years of study. Required are six to twelve credits of Art History, six credits outside of fine arts in non-art related areas, and the rest of the credits made up of studio classes, teaching internships, and thesis. Your thesis will consist of a creative exhibition of your artwork. Usually a written statement and a plastic sheet filled with slide reproductions of your work are required. Often, you'll need to pass a year-end review that checks your progress midway through your study. You'll also need to pass your final orals. This means that a review committee is chosen and assigned to quiz you on your work.

WRITING A RESUMÉ

A resumé is a factual sheet that includes all the necessary information that a prospective employer may be interested in knowing about you. The aim of a resumé is to list the most impressive facts about you. It should be designed and assembled to win a future employer's respect. It will aid you in your job search if it is clear, dignified, and concise. Almost all employers require a resumé. Should you wish to apply for a job located out of state, mailing your resumé would be a simple way of applying. Thus, it enables you to reach many other potential jobs that would otherwise be out of your reach. Finally, once you've landed an interview, your resumé will be a reminder to your employer to sort you out among all the other potential job seekers. Perhaps, if he can't help you himself, he may foreward your resumé on to other positions that he has heard about that would fit your qualifications.

There are a number of facts that should be included in a resumé.

1. Full name, including middle initial.
2. Address: Street, City, State and Country if the resumé is going abroad. Include the zip code and put down both temporary and permanent addresses if applicable.

3. Phone number: include both home and business.
4. Birthdate: optional.
5. Marital status: optional.
6. Portrait photo: a small head shot of yourself will help your prospective employer recall your face several weeks after he has interviewed you.
7. Summary: a brief paragraph that summarizes your background. It takes the most significant facts on the sheet and compresses them into a few lines. Include your education, experience, any unusual awards or recognition and the sort of job you're looking for.
8. Education: This section should list schools and colleges that you have attended in reverse chronological order. Include all dates and degrees earned.
9. Publications: If you've done some writing, list it here.
10. Collections, Awards, Recognition: If you've received any prizes or awards, list them here in reverse chronological order and include dates, titles of awards and addresses of the institution doing the awarding.
11. Exhibitions: list of places, shows and the dates where your art has been publically displayed.
12. Work Experience: List the jobs you've had. Include part time work and summer jobs. Include the employer's name, address and phone (optional). Include a brief summary of your job responsibilities and the dates of employment.
13. Special Skills: Include any unusual skills you may have like speaking a foreign language or, perhaps, working with an air brush.
14. Professional Organizations: List your memberships in whatever art clubs or associations with which you are affiliated.
15. Personal: odds and ends of personal data. You may list your hobbies or you might put down the names of your children or your draft status.
16. References: optional. List the names and addresses of people who know you and can speak out for you. Be sure to include those that are impressive or that your prospective employer will recognize or admire.

Some information should be left out of a resumé. Leave out your salary requests as this information should be saved for your interview. Avoid a wordy or picturesque detailed explanation of your personal philosophy. Leave out lofty statements about your art. Your employer wants the facts. Use your resumé as a sales tool and never print any false data.

Once your resumé is assembled and neatly typed, you'll want to make copies of it. It is a simple matter to take the final copy to a printer. Many instant printers can even make copies while you wait. The cost is reasonable and you'll get immediate results.

Should you make a resumé that is creative or unusual? Yes, but only if it can be tastefully done and only if the design is so good that the resumé could be carried in your portfolio as a sample of your work. Too often, an unorthodox resumé turns out to be trite and lacking in imagination. Employers want to hire artists and designers, not people who are capable of inventing gimmicky resumés.

PERSONAL RESUMÉ

NAME:	Joan C. Collins	BIRTHDATE:	4/19/52
ADDRESS:	189 17th Street	MARITAL STATUS:	Single
CITY & STATE:	Redwood, California 90654		
TELEPHONE:	309-812-6589		

SUMMARY: Recent graduate, illustration, California Institute of Fine Arts. Summer jobs in cartooning, editorial layout, and paste-up and mechanicals for the Redwood Daily Camera Newspaper. Seek beginner job in illustration, art studio, or related graphic arts field. Willing to relocate anywhere in the West.

EDUCATION:
1981 Certificate of Commercial Art, California Institute of Fine Arts, Redwood, California 90654.
1979 Associate of Arts Degree, Ottis Institute of Art, Los Angeles, California 90026

AWARDS:
1980 Purchase Prize, Society of the National Foundation of Illustration, Redwood, California 90654.

COLLECTIONS:
1980 Museum of Fine Arts and Illustration, Redwood, California 90654.

EXHIBITIONS:
1981 "22nd Annual National Exhibition of Illustration," The Academy of Fine Arts, Redwood, California 90654.
1980 "Paper Again," The Institute of Drawings, Ocala, Nebraska 56281.

EXPERIENCE:
1980 Redwood Daily Camera Newspaper. Cartoonist and Editorial Layout.
1979 Redwood Daily Camera Newspaper. Paste-up and mechanicals.

PERSONAL: Born in Redwood, California. Daughter of Vincent Collins, book designer and illustrator. Hobbies include printing children's books on hand-made paper and photography.

REFERENCES: Available upon request.

JURY SHOWS

Jury Shows are one way to help build your reputation as a fine artist. They are sponsored by art leagues, schools, colleges, art organizations, and museums. They encourage a wide variety of artists to apply and compete for prizes and awards. Usually a jury or a well-known juror will be selected to accept and reject the entries submitted. Sometimes, famous artists are used but often, it is art critics, museum directors, gallery owners, and even art professors that do the selecting. In a nationally advertised show, statistically speaking, the jurors will look at about 1500 pieces of art. From these an average of only 50 to 70 pieces will be chosen.

Jury Shows can be local, regional, national or international. The show application will give information as to the geographic eligibility requirements for entering the particular show. A local or regional show limits entries from artists in the near-by vicinity - perhaps a city, or a country, a state, or even a group of states. A national show will accept entries from all over the United States. Occasionally, a show will be advertised for Europe and Canada. A subscription to Artweek, 1305 Franklin Street, Oakland, California, will give the necessary information to keep track of upcoming Jury Shows. It is a weekly magazine that lists logically and carefully most of the national shows. Reading the art magazines regularly at your Public Library and watching the bulletin boards in museums and art schools will also be useful.

The cost of entering a Jury Show varies according to the size, weight, and the distance to where you're sending your art work. Usually, there is an entry fee ranging in price from $5.00 to $20.00 per piece. The cost of framing, packing, insurance, and shipping round trip are usually paid for by the artist. Sometimes, if the work is accepted, the return cost is absorbed by the sponsors of the exhibition. Jury by slides is becoming more acceptable and in the long run, it is more economical for artists. It is obviously easier to send a slide than the actual work and quite a bit cheaper.

There are both pros and cons to entering a Jury Show. The good points are that if you're accepted you'll be adding to your resume and reputation. The act of entering a show makes you weed out your stronger art pieces, enables you to be more discerning and gives you a professional attitude

towards your art. Having a show to enter gives you a goal and urges you to finish, sign, and properly mount your work. If you are accepted, you'll be able to compare your work with others who are on a higher professional level than your fellow art class students. If you are rejected it may discourage you, but, it will also show you that you need to keep working. Hopefully, it will inspire you to keep creating art.

Some advocates of the Jury Show believe that those artists who can't keep up or who don't have the necessary talent should be told or weeded out. As a fine artist you will be constantly meeting competition and challenges. Who knows, you may win an award or a prize. You may even be discovered by a collector or a dealer as an up-and-coming new artist. Perhaps, you'll even receive some publicity, sell a piece of your work, or receive enough attention to get a gallery owner interested in your work. If you don't enter a show you will "lose all the time" and never receive any recognition.

Some negative points regarding the Jury Show need to be pointed out. Jury selection is very subjective. If the juror likes a certain kind of work he may be prejudiced towards it. Jurors make an attempt to be fair but because of time, pressure, and the large amount of entries, they usually rely on their personal taste. The rejection statistics are high, so you may not be accepted because there were too many entries and not enough exhibiting space. This means that the Jury Show is not a good testing ground for a young artist. You may be squeezed out by numbers and not accepted because of the jurors' bias or you may be rejected because your work does not conform to the "in thing."

Opponents of the Jury Show often point out that attendance is low, sales are few, and critics usually don't write about un-knowns. Art directors and museum directors usually don't see many Jury Shows and, if they do, they are not impressed by the accepted pieces.

The last negative point that needs to be pointed out is the expense. It takes a lot of time and money to frame, insure, and ship a piece of artwork. There is no guarantee that your work will be accepted, so you may be spending quite a bit of money for your rejection slip. In order to eventually get accepted into a Jury Show, you'll need to enter a number of shows and absorb the financial loss on the ones in which you were not accepted.

Regardless of whether or not you decide to enter a Jury Show, it is an acceptable and established method of exhibiting your work. A fine arts resumé revolves around an exhibition record. The proper procedure is to write for a prospectus, carefully read through it to see if you are eligible, investigate the jurors to see if they are sympathetic to your style and then decide if your work will fit in.

Show applications usually have a standard format. They include categories such as eligibility, media specifications, fees, sales, jurors, awards, delivery and return of work, entry card and labels. Example:

list BIANNUAL GRAPHICS/PHOTOGRAPHY EXHIBIT
May 11 - June 1

The First Biannual Graphics/Photography Exhibition is sponsored by the Hill Country Arts Foundation at Ingram, Texas. The exhibition will be open to the public Monday through Saturday from 10 a.m. to 5 p.m. through June 1. A Reception honoring the participants will be held on Sunday, May 11 with awards being presented at 3 p.m.

ENTRY FORM

Name_____
Address_____
City_____
State_____Zip_____

Entry fee enclosed_____

Submit this form and the one below with your entries

LABELS

Entry 1
Title_____
Price_____
Medium_____

Entry 2
Title_____
Price_____
Medium_____

JURY NOTIFICATION CARD

Artist's Name_____

Entry 1_____ ( ) Accepted
Entry 2_____ ( ) Rejected

ELIGIBILITY: Any artist currently residing in the United States. All work entered must be original and executed within the last two years.

MEDIA AND SPECIFICATIONS: Photography and graphics in all media including drawing. Work may not exceed 60 inches in any direction. All works must be framed and properly equipped for hanging. Each entry must be identified by an entry label attached to the back upper left corner.

FEES AND SALES: A fee of $5.00 will be charged for each entry. Two entries may be submitted. Include a stamped self-addressed envelop for the return of the jury notification card. A 30% commission on all sales of art will be retained by the Hill Country Arts Foundation.

JURORS: Sandy Barns and John Doens, instructors at the San Francisco Art Institute, San Francisco, California.

AWARDS: There will be a total of $1,000 given, with awards in both areas.

DELIVERY: Hand-delivered entries should be brought on Friday, May 2 and Saturday, May 3 between 10 a.m. and 5 p.m. Shipped entries must be securely packed in reusable wooden crates. Work shipped in cardboard boxes will not be accepted. Reasonable care will be taken to insure the safety of each piece of work. The Hill Country Arts Foundation will not assume responsibility for loss or damage of any work submitted, and entry will imply agreement to these conditions.

RETURN OF ENTRIES: All accepted entries must remain on display throughout the exhibition. Unaccepted work may be picked up during regular exhibit hours. Shipped entries will be returned in their original crates. Entries shipped UPS or parcel post must be accompanied by the return cost. All other shipped entries will be returned collect.

PRICING FINE ARTS

As a fine artist, one of the most difficult tasks is to put a price tag on your work. It is a problem because you are forced to express aesthetic values in monetary terms. It is close to impossible to price an emotional experience. As an artist who wishes to do your best, you will need to separate the artistic merit of your work from price by working with no regard to the market. The basic concept to remember is to bargain and sell your work for whatever price it will sell. When you are working with an agent or a gallery owner, they will be able to help you determine the price as they will know the pocketbooks of their clients. Your dealer will get as much as he can because his percentage/commission will then be higher.

When you are pricing work yourself, there are a number of ways that this can be done. The first method is simple. It is pricing by size. If you finish artwork quickly and it is of about equal quality, this method may be for you. It means that your smaller pieces will be priced lower than your larger pieces . If you plan on selling your work with frames, you'll need to take into consideration the cost of the frames.

A few hints to keep in mind is that when your work is in demand you should raise the prices; be sure to step up the prices gradually and let your work appreciate as it gains more recognition and popularity. A price range to bargain with can be set up so you'll know your highest price and your lowest price. You can estimate your prices by doing some comparative shopping at other galleries to see what similar kinds of artwork are selling for.

The second method is to price your work by comparison of quality. Thus, your best work will cost the most. The way to do this is to divide your work into three categories of excellent, good, and fair. Poor work should never be for sale. You will be evaluating the artistic success of a painting hierarchy first and then you must take other things like the size, the nature of the subject matter, and the appeal to the audience into account. The middle category will help determine your mid-price range and by trial and error you'll be able to determine a fair price. Once you have determined the mid-price range, you'll be able to price the upper and lower category by comparison.

The third method is the most involved and scientific. It includes adding the costs plus the indirect costs plus a 20% profit. The direct costs include all materials and supplies used, other expenses like hiring a model or an assistant, and your labor costs. Keep a record of how many hours it takes to complete a piece and then multiply this by whatever hourly wage you wish to earn. You can figure what your labor is worth by using another job that you've worked at as a guideline. You can also evaluate how much money you need to survive on a weekly basis by adding all your rent, food bills, and expenses, and then dividing that total by the number of hours you work per week.

Your indirect costs include your overhead like rent, utilities, and insurance. It also includes selling costs like advertisements, postage, framing, crating, shipping, and traveling costs to deliver the pieces. If you need to entertain your client this also should be taken into account. Even the cost of materials that you can't allocate to any one work like, for example, using part of a tube of paint should be taken into account. By keeping a record of your yearly costs and then dividing this expense

by the number of hours you worked you'll be able to determine an hourly rate that is equal to your indirect costs. If you were to add the indirect costs with the direct costs you'd be breaking even. To make a profit simply add 20%.

There are a number of other considerations too. In the area of discounts you may be able to make a sale by giving a break to your client. Museums and collectors like to buy at a discount. Both are good buyers because your reputation will be enhanced if they purchase your work. Usually a 10% or 15% reduction is adequate. If a collector wants to buy a large quantity of pieces, the same discount could apply. Besides this, educational institutions like colleges or libraries should be given discounts.

A sale from your studio is when a collector or a purchaser visits your studio to buy work. You can afford to sell your work for a little less because you won't have to pay a large commission to your gallery. However, if you are affiliated with a gallery your agent may require a 10% or 15% commission from work you sell yourself. This protects the gallery owner from unscrupulous collectors who figure it would be easier to deal with the inexperienced artist rather than with his professional dealer.

Another idea to consider is payment on an installment plan. In other words, you can wait for delayed payment and allow your client to pay a little at a time - perhaps on a monthly basis. This makes your work more accessible to the public at a price they can afford.

EXAMPLE OF HOW TO PRICE YOUR WORK: Indirect Costs plus Direct Costs plus Profit

Let's say that you have one painting that has taken you about 20 hours to complete. The cost of the materials like the wood and the canvas is $30.00 You had to hire an assistant for $15.00 and to complete the painting you had to have a special outer coating put on costing you another $10.00. Here is how you would total up your direct costs:

MATERIALS:	$30.00	
ASSISTANT:	$15.00	
SPECIAL COSTS:	$10.00	
LABOR COSTS:	$100.00	(You've determined that $5.00 per hour is a reasonable charge for your labor so you multiply $5.00 by 20 hours and arrive at $100.00).
TOTAL	$155.00	(Direct Costs)

You now need to figure out an hourly rate to charge that will take care of your indirect costs. Let's say that your rent, utilities, and phone cost you $5,000 per year and that you use your studio 2,000 hours every year. This means that for each hour you work in your studio it costs you $2.50.

INDIRECT COSTS: $50.00 (Since it took you 20 hours you would multiply $2.50 by 20 and end up with $50.00).

You also may add on a miscellaneous charge per hour. This would include everything left out of the previous two categories like gas mileage or advertisements. If this total came to $2,000 then you would divide it by the 2,000 hours you've worked in your studio and charge another $1.00 per hour.

MISCELLANEOUS COSTS: $20.00 (Here the 20 hours you've worked on the painting have been multiplied by $1.00).

The last step in figuring out the total charge for your painting is to add all of the previous costs together:

DIRECT COSTS:	$155.00
INDIRECT COSTS:	$ 50.00
MISCELLANEOUS COSTS:	$ 20.00
TOTAL	$225.00

Next, you should add to this 20% of $225.00 which equals $45.00.

TOTAL CHARGE FOR PAINTING: $265.00.

PACKAGING AND SHIPMENT OF ART

As a fine artist you will bear the responsibility of framing, crating, insuring and shipping your work. If you will be showing locally you'll need to borrow a station wagon to transport your work. If your work is to travel over long distances you'll need to contact one of the many trucking firms, regular air freight lines, or use one of the two major shipping firms: The Post Office or United Parcel Service. All of the above have size, weight, and insurance requirements so you'll need to do a little research before you pack your work to make sure you'll fit their specifications.

Packing up your work can be as simple as making a cardboard envelope in which to sandwich a small drawing, to a large wooden crate sturdy enough to hold five or six large paintings. The best way to send a matted drawing through the mail is to use heavy cardboard pieces that are held together

by water soluble gummed wrapping tape. Make the envelope larger than the drawing so that it can slide in easily. Next, wrap the entire envelope in plain brown paper and seal it with more wrapping tape. Address it, insure it for what the drawing is worth, and send it through the mail. If you want a certain side or corner opened be sure to indicate this on the outside of the package by writing "open here" or "open this side." Measure the length at its longest side and add it to the measurement of the girth. If the total is under 100 inches and the package weighs less than 70 pounds, your package can go first class through the Post Office. If it is under 84 inches and weighs less than 40 pounds, your package can go parcel post. If it is over 100 inches, the Post Office will not accept it and you will need to send it another way.

United Parcel Service will accept packages that measure 108 inches in length plus girth and are under 50 pounds. If it is an irreplaceable or an original artwork you may need to get it appraised. Otherwise, you can only insure it for its readily accessible value on the cost of the materials.

The best way to send a framed drawing is to use 1" x 2" firring strips or screen stock to make a three-sided edging to fit around the frame of your picture. A simple method is to then staple or tape cardboard to either side, fashion a fourth side out of cardboard, and then like before, wrap the entire package in brown paper sealed with tape. Be sure to indicate on the outside of the package which is the fourth end of the cardboard box so that it can be easily opened. When you frame your work be sure to use plexiglass or run a grid of masking tape right over the front surface of your glass should you decide to use regular glass. The tape will strengthen it and keep it from breaking. However, the Post Office may not accept your piece if it is covered with regular glass so you may have to use plexiglass. For handling purposes it's easier to send two or three packages with one or two pieces each rather than one big heavy box over-loaded with too many drawings.

For a heavy duty construction, the cardboard may be replaced by pieces of masonite or plywood that are either screwed, glued, or nailed on. Most sponsors of shows will require a sturdy reusable box of some kind for shipment of the work back to you. When your pieces are full life-sized paintings or heavy sculptures, you will need to make a wooden crate. The sides can be made of one inch pieces of pine, perhaps 6, 8 or 12 inches wide,

depending on the width of the crate needed. Two sides of plywood can then be fastened to the front and back. Screws seem to be a better method especially if the crate is to be reused over and over again. In addition to this, a ribbing of 1" x 2" screen stock could be attached to the outside for extra support and strength. Most trucking firms are equipped to handle these kinds of crates but you'll need to check for size and weight requirements.

Whenever possible, insure your work. If the work is lost or stolen you'll probably never be compensated for the loss of the aesthetic value but you certainly should make some claim to be paid back for the cost of the supplies. Work that is insured is recorded by numbers, traceable and better taken care of. A Return Receipt Requested is also a good idea because the artwork needs to be signed for at the receiver's end and you will be assured that your work has arrived at its destination. Special Delivery will move it faster and be helpful when a deadline for the receipt of your art work is rapidly approaching. The cost isn't that much more and you'll be assured that your work will arrive on time. Most show sponsors recommend leaving at least two weeks for regular delivery.

SELF-PROMOTIONAL PUBLICITY

As a fine artist you'll be responsible for developing your own career and building up your own reputation. This means that you'll be keeping an updated resumé while exhibiting your work in local and national shows. It also means that a promotional campaign can be set up by you to further your career. Gallery owners and agents handle a lot of artists and don't have enough time or interest to help each individual. You, as an artist, can be your own best promoter.

Self-promotion is defined as an ongoing process that is aimed at making the artist and his artwork visible and attractive to a wider audience. One can use publicity in many forms like paid advertising or a series of specific prepared campaigns. The end result is to make your work accessible for sales and commissions.

Self-promotion includes the use of sales aids like business cards and letterhead stationery. They are easy to prepare and easy to have printed up. They separate the amateur from the professional and they help promote the attitude that you are a serious artist. Business cards, when tastefully designed or arranged can catch the viewer's eye. They should be simple,

neat, and informative. They should include your name, address, phone number, and a brief explanation of your service like "fine artist" or "designer." You can also design your own letterhead stationery and business cards at the same time with recognizable logos and designed patterns that your clients will associate with you when they see them. Business cards and letterheads are often associated more with commercial artists but they can make a good impact and impression for a fine artist as well.

Another sales aid that you can make to help further your career is in the form of a brochure. Essentially, a brochure is a printed sheet or folder about you and your work. It could be a simple one page fold up poster layout that has your name, phone number and a few examples of your work. It could also be as elaborate as a book with pages that includes a resumé and an autobiography. The brochure you make should always be professionally designed to contain examples of your best work. They should be labeled with captions that include the title, the size, the medium, and the year of completion. If your illustrations have been printed in any form, the name of the magazine or newspaper should be included.

The brochure has a variety of uses. It can be sent out of town to gallery owners, prospective clients, museums and collectors. It can be sent with press releases or advertisements when you are publicizing your work. It can even be given out at opening exhibitions.

Often a special events brochure will be prepared and printed. In brief, it is an announcement of an upcoming specific exhibit, an appearance, or a lecture. It could take the form of a post card, a flyer or even a brochure. It contains very specific information that is easily understood. It may even be an invitation to a studio show that you are giving in your studio.

Another valuable tool for furthering your career is a mailing list. It is a collection of names and addresses of family, friends, artists, collectors, museums, galleries and anyone who is interested in your work. You will need to build your own personal audience and fan club. A card file is a good recommendation since you'll be able to store the names, addresses and phone numbers of many clients easily and compactly. On your note cards, always include in what context you know the person like a high school teacher or collector. Whenever you have an upcoming special

event you can then refer to your file and send out your own mailings.

Visual aids play an important role too. These would include colored prints and professional slides. They can be used to keep a record of your work as you sell it. They can also be used in job hunting and in contacting clients, gallery owners, museum directors, and curators. Even films and video tapes can make exciting creative and informative offerings to dealers and art customers. In each case, let your visual aids be simple, unambiguous and well-presented reproductions of your work. Slides and photographs should always be clearly labeled with your name, the title, the media, the size, and the year. If they are to be sent out, also include a return address on each.

Paid advertising is expensive. The usefulness of it depends on where, when, and how often ads are placed. Unfortunately, the audience they will reach is usually small. Ads that state the name and the address of the artist, without any other information, are a waste of money. An ad should include information as to who the artist is, why his work should be viewed, where the work will be exhibited, when the dates are for the viewing and where they can write or call for more information or a brochure.

Rather than pay for an ad, a better recommendation is to write up and place a press release. Good publicity doesn't explain the art but rather supports the artist's intentions. There are three parts to a press release. The first part includes the necessary information. It states facts about you as the artist and it reveals what the upcoming event is. The second part, called inducement, includes reasons why this is a special event that is not to be missed. The last part, called instruction, states the dates, times and points of contact for further information as well as phone numbers and addresses.

Placing a press release is easy. It can be placed by notifying the art editor of the art section of your local newspaper. It falls under the category of community news and won't be put on the front page, but, at least some free publicity is available to you. Art editors usually appreciate this information as they are often too busy to seek this information out themselves. Often, organizers of jury shows and gallery directors don't have enough time to publicize your work or write press releases.

Another handy tool is called a promotional portfolio. It is different than your portfolio of actual work. Instead, it is a collection and accumulation of various promotional materials that are gathered to be shown to potential collectors or clients. This special portfolio includes examples of your work in print, brochures, resumés, press notices, endorsements and even reprints of articles or feature stories about you. Its function is to identify the depth and scope of the artist's output and clarify his development and achievements on a professional level.

A coordinated promotional campaign is promotional work that hinges on a forthcoming series of events. It means that whenever a piece of your artwork is accepted in an exhibition or, if you win an award, you should send a press release and a photo of your work to your newspaper. This will help advertise the show and it will bring you more attention. You should also contact all the people on your mailing list.

Magazines and newspapers often do articles about creative people. Some may even accept prepared articles and illustrations. They may even send a reporter to write up a feature story about you or your work. The way to place a feature story about your art is to begin by studying the format of the magazine. Next, develop an idea for your story and, finally, present it in written form to the art editor. Articles and feature stories about you or your work should always be duplicated and sent to people on your mailing list.

It is also possible to publicize your work through television. Perhaps an upcoming exhibition can be mentioned on the six o'clock news. Perhaps you could get some free publicity to coincide with the opening of your show. Some producers may even send a "live" camera. Take the initiative to contact your local stations to see if they would be interested.

Promotion comes easy to serious, professional and active artists. Eventually, you will gain acknowledgement and be respected in the art community. However, not all promotion is worthwhile. It all must be presented with a sense of self-worth. A freakish or public curiosity image won't be taken seriously. Hysterical antics like cutting off your nose tend to take focus away from the artwork. An artist should not present himself as an oddball. The public may be interested momentarily but in the long run, they'll be turned off.

In conclusion, an artist uses all promotional work to help him integrate his images and his personality into his environment. The end result is to focus attention on the value of the art itself while keeping the public informed of your ability, experience, expertise and progress.

THE ARTIST'S MARKET

This lecture is designed to help the commercial and fine artist have a better understanding of how to sell his art in the business world. It is geared towards artists who wish to sell their skills and their "ability to do" rather than a specific product that has already been made. It is helpful for fine artists who wish to work on commission or do commercial art for extra money. In brief, this lecture covers preparing a commercial art portfolio, sources for contacting prospective employers, how to interview, and what some of the business contracts look like.

Freelance commercial art is demanding. Your success as a commercial artist depends on your artistic creativity, your ability to meet deadlines, your ability to resist time pressure, and your ability to hustle your own work. The most important tool that you'll have working for you, if you decide to freelance, is your portfolio. It is a reflection of who you are and what you can do. It must sell you and prove you can produce consistently, quickly, and expertly. It must have visual impact. The work you choose must have a sense of direction and purpose that displays outstanding pieces that are all excellent and well designed. There is no room for mediocrity in your portfolio!

Your portfolio must be presented in the most professional way possible. You will need to know what your best medium is and what method of presentation best enhances it. This portfolio is different than a fine arts portfolio because it needs to take into consideration what the work will look like when it is printed - the ultimate goal of commercial art. Keep in mind that you'll be showing your work to experienced art directors, other professional artists, and possible buyers. You'll need to consider what kind of portfolio is easiest to view from their perspective and the time and space required for your demonstration.

Your commercial art portfolio can be set up in a number of ways. It could include color slides and transparencies, tear sheets from actual magazines of your printed work, colored xerox, black and white photographs,

mounted transparencies on a 4" x 5" film made by a copy camera, or original work. It should also include published pieces, examples of layouts, paste-ups, mechanicals and reproduced work. Ten to fifteen pieces are more than enough. The method by which you choose to present your work must be clear, concise, neat, easy to handle, easy to carry, and easy to look at. Since your portfolio is always in transition, it must be easily updated. It must include only your best work. It must be interesting, innovative, and, again, it must sell you.

After you have compiled a product that you can sell, the next step is to seek out sources as to where you can sell your art. Art buyers are listed in such books as the Creative Black Book c/o Friendly Publications Inc., 401 Park Avenue, South, New York City, New York 10016. Advertising agencies and their accounts are listed in Ad Week, 6565 Sunset Blvd., Los Angeles, California 90028. Another book which is published annually is called Artist's Market. This is a valuable source book for illustrators. The phone book can help you locate other prospective art buyers. These include fine art galleries, advertising agencies, design groups, magazines, and newspapers.

Interviewing for a commercial freelance job or even for a fine art commission will take a little skill and practice. You'll need to learn to sell yourself with confidence while being courteous. Always call for an interview and ask to speak to the company art director or art purchaser. Arrange a time to meet and reconfirm about half an hour before you arrive.

The most strategic portion of selling your artwork is the delivery of your interview. A good interview involves the meaningful exchange of information and ideas. In essence, the art buyer discovers the artist's abilities while disclosing his own needs. If you can research the needs of your client before the interview, you'll be better prepared and your presentation can be geared towards your specific needs.

First impressions are important and are made within the first 18 seconds of each meeting. If you are enthusiastic, smiling, energetic, and able to relax, you'll do well. Your work will speak for itself and carry the rest of the interview.

Here are some hints that will help you in your interview. Always be considerate of the art buyer's time. If he is busy it's better to request

a different time than to rush through your presentation. If he is mentally occupied with other things, he won't be able to give your work the proper attention. Present your excellence, be accepted as an equal, and don't apoligize or berate yourself or your abilities. Give informative facts about the different pieces but don't talk incessantly. This will give your interviewer enough time to concentrate on what he is looking at rather than listening to your voice. Be aware as to how much work can be assimilated. It's better to have fewer good pieces than to over saturate your client with work.

After you have shown your portfolio allow the art buyer a chance to comment. Some courtesy promotion, like a business card or a brochure with examples of your work should be left behind. This will help remind him of your work should a future job come up that will fit well with your style. Be polite, gracious, succinct and before you leave, promise to keep in touch and keep the art buyer current with what is new with you and your work. Perhaps a follow-up letter expressing thanks and a promotional piece could be sent shortly after the interview.

When you receive a job from your efforts of interviewing and showing your portfolio you'll need to know about pricing your work. You can do this intelligently if you take into account the following: ask questions as to the importance of the ad, how much space it will cover, if it is a week-end job or after hours job, if it is an exacting and detailed style that is required and how soon it is due. The price you charge should be higher if it is a "rush" job. Revisions should also be considered in case the original needs to be modified in any way. This will cost extra. As an artist, you should be compensated for consultation perhaps on an hourly or daily rate. Finally, you must add to the price any extra costs like model fees, photography costs, additional research, additional supplies, travel, or any unusual expenses that are incurred while making your art.

When your client is interested and orders some work from you, he will use a purchase order form. This document describes in detail the art work needed, its intended use, the due dates, the price, the fee, and any other special compensation or requirements.

As an artist you will probably work on a C.O.D. basis. This is usually done with a partial payment before any work is started, with the balance due upon delivery. An assignment confirmation form can help spell out the terms of the agreement.

ASSIGNMENT CONFIRMATION

DATE:
ARTIST:
CLIENT:
ADDRESS:

COMMISSIONED BY:
ACCOUNT:
JOB #:
CLIENTS P.O.#:
EXPENSES TO BE PAID BY CLIENT:

FEE:
TERMS OF PAYMENT:
RIGHTS PURCHASED:

USAGE PURCHASED:

DATE TO BEGIN:
JOB DESCRIPTION AND ADDITIONAL INFORMATION:

This assignment is subject to the terms which appear below. All items apply unless objected to in writing within ten (10) days.

ACCEPTED BY:

_____ _____
Artist or Representative Signature Date

_____ _____
Authorized Client Signature Date

IT IS ALSO AGREED THAT:

1. All original artwork remains the property of the artist and all rights and usage are reserved except as stated.

2. Original artwork is to be returned expeditiously upon the completion of the production stage of this assignment unless outright purchase of this art has been separately negotiated in writing, listed above, and a separate fee has been agreed upon and paid. Outright purchase of the original artwork entitles the client to possession of the work only and does

not allow the client reproduction rights or usage other than stated above unless negotiated at a later date in writing.

3. The clients and his agents are solely responsible for the safekeeping of the original artwork while it is in the client's possession until its return to the artist and will indemnify the artist for any loss or damage.

4. Grant of rights and usage are conditional and contingent upon full payment to the artist.

5. All changes not due to the fault of the artist or representative shall require a supplementary confirmation form completed and a separate fee paid.

6. There will be no additional charges paid by the client for revisions made necessary by errors of the artist or his representative.

7. No alterations will be made without first consulting the initial artist and whenever possible giving the artist the first option of making any necessary alterations.

8. Work in progress, cancelled by the client, shall require a fee paid which will be based on the time, effort and expenses involved up to that date. Work temporarily stopped by the client will be considered cancelled after 30 days.

9. If for any reason, and without the consent of the client, the artist fails to fulfill the contracted work agreement, the client is released from any obligations.

10. If payment to the artist is not made when due, and the account is placed in the hands of an attorney for collections, the client agrees to pay the additional court costs and reasonable attorney's fees of not less than $250.00.

11. The artist and his authorized representative will be bound only by the terms contained in this Assignment Confirmation and no waiver of any of these agreements will be binding on them unless subscribed to in writing.

SAN FRANCISCO SOCIETY OF ILLUSTRATORS

GRAPHIC ARTS PURCHASE AGREEMENT

DATE

ARTIST:

CLIENT:

name

title

company

address

CLIENT JOB NUMBER:

CLIENT PURCHASE ORDER NUMBER:

CLIENT ACCOUNT DESCRIPTION:

JOB DESCRIPTION:

JOB USAGE:

DELIVERY SCHEDULE:

All reference material and final layout and specifications to be provided by client on or before

First rough(s) due

Revised rough(s) due

Finished art due

FEE:

In consideration of the services herein described, the artist shall be paid

Sales Tax will/will not be applicable in addition to the fee.

CLIENT RESALE NUMBER:

PAYMENT SCHEDULE:

A) _____ payable on _____

B) _____ payable in full upon receipt of finish. Payment due within _____ days of receipt of artist's invoice. Overdue payments will be subject to a 1½% surcharge per month, not to exceed 10% per year.

When signed by the artist, the described fee will grant to the client the ownership of the artwork. All outright sales over $1,000 may be subject to the California Artists Resale Royalty Act of 1976, Cal. Civil Code Sec. 986.

signature of artist:

When signed by the artist, the described fee will grant to the client unlimited reproduction rights to the artwork. The artwork shall remain the property of the artist and will be returned to the artist in good condition as soon as reproduction proofs have been corrected and/or approved.

signature of artist:

SAMPLE

The client hereby acknowledges that, in the absence of any other signed clauses, the described fee entitles the client to reproduce the artwork only for the usage(s) described herein. Any other usage of the artwork shall require additional compensation to the artist based on the market value of the additional use. The artwork shall remain the property of the artist, and will be returned to the artist in good condition as soon as reproduction proofs have been corrected and/or approved.

The artist warrants that the artwork hereby commissioned will be original, that the artist has the full and exclusive right to grant the rights herein described, that the artwork will not infringe on the rights of any third party, that, if a likeness other than that supplied or stipulated by the client is used in the artwork, the artist holds an adequate release.

This agreement incorporates fully the terms of the Standards of Fair Practice and Code of Ethics which appears on the back of this form. This agreement will be subject to California law, expresses the entire understanding of the parties concerned, and may not be modified except by a written instrument signed by both parties.

accepted by (CLIENT) _____

accepted by (ARTIST) _____

dated _____

When you sell a piece of work be sure to write a sales invoice. This is a record of the date of the sale, the name and address of the client and the artist's description of the work, the price, a discount if applicable, the sales tax, the down payment, the balance due, the payment dates, the delivery date, the warranty (if any), an explanation of the provisions regarding insurance, a statement regarding reproduction rights and, finally, a signature of your client stating that the work has been received in good condition.

Never work on speculation and always bill out the cost of your supplies. If you are asked to do a sketch or mockup of an idea, you'll need to charge extra for it. Never work for free. Never gamble your precious time and talent.

When your artwork is finished it can then be delivered. Deadlines are to be kept as this will help insure future work. What follows is an example of a delivery memo:

DELIVERY MEMO:

FROM: TO:

DATE:
SUBJECT:
PURCHASE ORDER #:
CLIENT:
A.D./EDITOR:
OUR JOB #:

ENCLOSED PLEASE FIND:

Commissioned art description:

TERMS OF DELIVERY

1. After 14 days the following holding fees are charged until return:_____ per week for each original artwork.

2. Submission is for examination only. Artwork may not be reproduced, copied projected, or used in any way without express written permission on our invoice stating the rights granted and the terms thereof.

3. Submission is conditioned on return of all delivered items safely, undamaged and in the condition delivered. Recipient assumes insurer's liability, not bailee's, for such return prepaid and fully insured by bonded messenger, air freight or registered mail. Recipient assumes full liability for its employees, agents, assigns, messengers and freelance researchers for any loss, damage, or misuse of the artwork.

4. Reimbursement for loss or damage shall be determined by the artwork's value which the recipient agrees shall be not less than a reasonable minimum of _____for each piece.

5. Objection to above terms must be made in writing within ten (10) days of the memo's receipt. Holding materials constitutes acceptance of above terms which incorporate hereby Article 2 of the Uniform Commercial Code.

6. Any dispute in connection with the memo including its validity, interpretation, performance or breach shall be arbitrated in pursuant to rules of the American Arbitration Association and the laws of the Judgment on the Arbitration award may be entered in the highest Federal or State Court having jurisdiction. Recipient shall pay all arbitration costs plus legal interest on any award.

ACKNOWLEDGED AND ACCEPTED:_____

GALLERY HUNTING

Finding a place to exhibit is the number one problem for fine artists. Galleries often have a closed stall of artists to whom they are committed. Jury shows are hard to get into and it seems that serious artists are increasing in numbers. Yet, it is every artist's dream to find a gallery.

Before you even look for a gallery, you should ask yourself the following questions: Am I ready? Do I work on a regular steady basis? Do I discriminate between good work and bad work? Do I have a consistent style? Do I have a sufficient body of work? Do I do original work as opposed to jumping on the bandwagon of current art trends? Do I believe in the myth that I will be able to live off of my work?

When looking for a gallery, don't believe that you have to move everything to New York. Art sells all over the country. As an artist, you can exhibit and sell locally. It is easier to build up a reputation in a small community. You can find information in the newspapers and phone books of your community about other artists and art group organizations.

When searching for a gallery, start modestly. Study the galleries in the area in which you wish to exhibit to see where and how your work would fit in. Try for a smaller gallery at first to help launch your career. The big galleries are too busy dealing with major artists to take the time to care for young and new artists. Get into as many group shows as possible. Check out the reliability of your possible art dealer by asking questions about his reputation. Don't give up any work until you are sure it is a reputable place. Always get a receipt.

When showing your work to a prospective dealer bring more than one set of slides. Have a few duplicate sets to leave along with extra copies of your resumé or business card. Be sure to label everything. Artist representatives are also possible to hire. These people usually take a 25% commission and they usually work for freelance commercial artists.

When you want to approach a gallery owner, call for an appointment. Be aware that gallery owners don't like to be tied down by artists they don't know. Be sensitive. If you approach a gallery owner while he is busy, you will be turned down. Go when he isn't busy. The best days are Tuesday through Friday but don't go when an opening is scheduled. The best times are 11:00a.m. through 2:30p.m.

Establish a rapport with the owner. If possible, get a letter of introduction from a mutual friend. The gallery situation is tight so don't be disillusioned if you are turned down. You will have to seek out many galleries before you will be accepted.

GALLERY BUSINESS TERMS AND CONTRACTS

Contracts between artists and gallery owners can be difficult and confusing, especially to a young and inexperienced artist. It is advisable to always get a written receipt any time that work is left with a dealer or prospective collector. In New York there are laws, to protect the artist, that state that a dealer can't leave with artwork for which an artist holds a receipt. If he does, he can be prosecuted by the District Attorney (State Attorney General's Office, 80 Center Street, New York, N.Y. 10013.)

Galleries work on a commission basis. They can take as low as 33%, but often their commission ranges between 40% to 50%. When dealing with a gallery the artist usually bears the cost of shipping and transportation. As for insurance, some galleries insure a percentage of the value and you may need to purchase some supplemental insurance. Installation costs are carried by the gallery but you'll need to supply frames, sculpture bases, and anything else that would display your work.

Work left on trial is called "on consignment." The artist pays nothing and isn't paid until the work is sold. This enables the gallery owner to try your work out on his clients. He then will know how well your work will sell in his gallery and whether or not he should represent you. Group shows and guest artist shows are also a possibility. In this case, the gallery owner doesn't expect to handle your work exclusively and you are still free to look for other outlets to sell your work.

If you are offered a one-person show, this may mean that you are to be considered part of the regular group of artists. The contract you have may be a written one or a handshake. Essentially, it is a voluntary agreement that is made between two parties that is based on a mutual understanding or trust. It could be verbal, an exchange of letters, or even a formal written contract. If your agreement is verbal, it is a good idea to clarify it by writing a letter. Keep a carbon copy and the dealer will tell you if this is his understanding too. Be sure to read every word of what you sign. Your

dealer will respect you if you take the time to go over the contract carefully, ask questions, and discuss points.

Contracts are enforceable by law when the follwoing conditions are met: 1. Mental competence of both parties. 2. Legality of purpose with nothing illegal involved. 3. Mutual agreement where both parties agree to the same set of terms. 4. Consideration where you "get something for it" or there is some kind of a trade. For example, you give your painting and in return, get some money for it. Consideration is the money or object you give to get what you want.

The terms of a dealer-artist contract can include many points: 1. Time. This refers to the length of time the dealer will represent you and act as your agent. Usually the length of time is one or two years. 2. Commission. This section states the percentage he will take on work he sells. You would need to agree upon whether or not he would take money from prizes, awards, grants, purchase prizes, and charitable sales. 3. The extent of exclusivity. This part will state the geographic area from which the dealer will take his commission. If you are out of town, you would need to clarify how much of a commission is to be paid for sales that you make directly from your studio. It may also include exclusivity as far as mediums go. For example, your dealer may handle your paintings but not your prints. 4. A calendar. This includes a calendar for a one-person show as well as group shows. It may also state that a few works will be kept on hand for viewing by collectors. 5. Prices and payments. Some contracts may state that after prices have been agreed upon nothing can be sold at a certain fixed lower price without the artist's consent. Some contracts may state that money received by the dealer from sales is held in a trust payment until the final payment is received. 6. Commercial usage of the artwork. This part refers to the reproduction rights. The commercial misuse of fine art is becoming more frequent and dealers who are aware of this problem may write into the contract that at no time will they sell an artist's work with the reproduction rights without the artist's permission. To use one of your artworks in reproduction means extra royalties and additional reimbursement added on to the price of the work. 7. Expenses. This section includes who pays for framing, transportation, insurance, publicity, mailing lists, entertainment, and refreshments. Usually, contracts state that dealers agree to pay for packing and shipping of work to clients and prospective buyers. 8. Cancellation

agreement. Sometimes this could simply be the statement of an elapse of a certain period of time. Some contracts state that they may be cancelled with written notice provided the printing for the show has not already been done and no ads have been placed.

The terms of a business contract may also include a special category for a one-person show. It could be as far in advance as six months or as short a notice as a few weeks. Usually, the dealer needs time to send out notices to the people on his mailing list and give critics a chance to review them. Special cards or brochures need to be printed and you'll usually be asked to produce a 8" x 10" glossy black and white photo as well as a resumé.

An artist/dealer contract may also include a section that states who is responsible for getting critics and important people to see your artwork. Usually, this is the responsibility of your agent. It is a difficult task, expecially if you are a newcomer. There are too many new shows and artists and not enough art critics to see all of their work. Critics have a tendency to review shows of artists that will help make the critic's career. The important and well-known established artists are reviewed first. Your gallery owner is also responsible for contacting the press, setting up interviews with them and making a special effort to help promote your show.

EXAMPLE OF A TYPICAL FORMAL CONTRACT:

1. The (name)_____Gallery, (address)_____. referred to hereafter as the Gallery, agrees to act as sales representative for (artist's name)_____, referred to hereafter as the Artist, for a period of _____year(s) from date.

2. The Gallery shall receive_____% of all sales made on its premises.

3. The Gallery shall receive _____% of all portrait, sculpture, or mural commissions that it gets for the artist, and _____% of any others awarded during the contract period.

4. The Gallery shall not receive any commissions on royalties, sale of reproduction rights, or commercial assignments unless arranged by the Gallery, in which case the commission will be_____%. It shall be understood that all sales are made exclusive of reproduction rights, and written acknowledgment of that fact shall be obtained from purchaser by the Gallery. Reproduction rights may be specifically purchased with the Artist's written consent in each case.

5. The Gallery shall not receive commissions on prizes or awards granted to the Artist by art institutions, foundations, or a government agency.

6. During the period of the contract, the Artist shall not contract for any other representation, except in the following fields if they do not conflict with the Gallery's outlets: a. representation outside the city in which the Gallery is located b. foreign countries and c. multiples.

7. The Gallery will act as continuous sales representative for the Artist, keeping always available a few examples of work. The Gallery will exhibit the work of the Artist in a one-man show of _____weeks' duration. At least one work will be exhibited in all gallery group shows.

8. The costs of a one-man show will be borne by the Gallery, except for publicity costs, the actual bills for which are to be paid by the Artist. Publicity costs will be deemed to include only the costs of: printing and mailing of brochure; advertisements; photographs for the press; and preview costs. The Artist agrees to pay publicity costs in advance.

9. The Gallery will pay costs of packing and shipping work sent to clients and exhibitions. It will insure work against loss or damage while the work is on its premises only; insurance will be at_____% of price the Artist would receive if the work were sold.

10. A written agreement will be signed by the Artist and Gallery on prices for all work left on consignment. Only with the written consent of the Artist may the Gallery accept a lower price. Should the Gallery obtain a higher price, it is guaranteed that the Artist will receive his same percentage of the total proceeds.

11. Payment to the Artist for any sales made by the Gallery shall be made within fifteen days from the date that payment is received. If payment is to be made in installments, the Artist's prior consent shall be required and payment to the Artist shall be made within fifteen days after final payment is received.

12. All works are received by the Gallery on consignment and in trust. The net proceeds of all sums received by the Gallery on account of works sold shall, after deduction of commission and expenses agreed upon, belong to the artist.

13. The Gallery will give the Artist a written receipt for all work received; the Artist will sign a receipt for all work returned.

14. The Gallery shall keep records of transactions regarding each Artist's work - records which the Artist may inspect at any time during business hours.

15. This agreement may be canceled by either party up to three months prior to the opening of a one-man show by giving_____notice in writing.

No cancellation may become effective, however, if the painting or advertising for a show has already been placed.

DATE:_____

GALLERY OFFICIAL:_____

ARTIST:_____

RECEIPT FORM

(to be filled out in duplicate)

Received from:
Name of Artist:
Address:
Phone:

TITLE	MEDIUM	SIZE	SALE PRICE	%	COMMISSION
1.					
2.					
3.					

To be held until (date):

While the works listed above are on the Gallery's premises, they will be insured against loss or damage for the benefit of the Artist at_____% of the sales price less commission. None may be removed during the show except as agreed in writing. Reproduction rights reserved by the Artist.

DATE:
AUTHORIZED DEALER:

BILL OF SALE FORM

Place:
Date:

Name:
Address:
Sold to:

Description of work: Price:

Terms of payment:
Reproduction rights reserved

Purchaser (signed):
Authorized Dealer or Artist:

It is possible to contact the Artist's Equity Association to receive a form contract example and an example of a bill of sale. (2813 Albermarle Street, N.W., Washington, D.C. 20028.

COMMISSIONS

As a fine artist, you may be asked to do a commission. This is similar to the commercial artist looking for and accepting a freelance job because you will be asked to design and execute a specific piece of artwork based on your skills. Basically, it is work made to order. Perhaps it will be a mural, a portrait, or a painting on the side of a building. It gives you a chance and a challenge to do something out of the ordinary. In this case, you'll need to write up a proposal or a clear contract that states your plans and also estimates your fees and the cost of materials. You should be paid for consultation and preliminary sketches as well as the finished piece. What follows next are some examples of a purchase contract, a commission agreement for the design of the artwork, and a commission agreement between the client and the artist.

PURCHASE CONTRACT

This agreement, dated_____between the _____(buyer) hereinafter referred to as the "Buyer" and _____(artist) hereinafter referred to as "Artist"

Whereas, the Artist has created or will create the following artwork:

TITLE:
DIMENSIONS:
MEDIA:

Hereinafter the above described artwork will be referred to as the "Work" and the Artist is willing to sell the Work, and both parties wish the integrity and clarity of the Artist's ideas and statements in the Work to be maintained:

Now therefore, the parties mutually agree as follows:

1. The Artist shall sell the Work to the Buyer, subject to the conditions herein, for the agreed price of _____receipt of which is hereby acknowledged.

2. The work shall be properly installed and displayed by the Buyer.

3. The Buyer agrees that it will not intentionally destroy, damage, alter, modify or change the Work in any way whatsoever. If any alteration of any kind occurs to the Work after it has been finally completed and installed, whether such change is intentional or accidental and whether done by the Buyer or others, then the Work will no longer be represented to be the Work of the Artist without his written consent. The Buyer agrees to see that the Work is properly maintained and protected.

4. All repairs and restorations which are made during the lifetime of the Artist shall have his approval. To the extent practical the Artist shall be given the opportunity to accomplish said repairs and restoraations at a reasonable fee.

5. The Buyer agrees that if in the future the Buyer does sell the work of art, the Buyer shall pay the Artist a sum equal to fifteen percent (15%) of the appreciated value of the Work.

6. The Artist agrees to notify the Buyer of changes in his address and failure to do so shall be deemed a waiver to the Artist's rights stated in paragraphs four and five above.

7. The Buyer agrees to maintain on permanent file a record of this agreement and of the location, condition and disposition of the Work.

8. The Artist hereby reserves the right to copy or reproduce the Work, but shall not unreasonably refuse the Buyer permission to reproduce the Work. The Artist also reserves all rights under any copyright laws to which the Work may be subject.

9. All changes in this agreement shall require written agreement signed by both parties.

DATE:

BUYER_____

ARTIST_____

COMMISSION AGREEMENT FOR DESIGN OF ARTWORK

The Collector_____residing at_____,

acknowledges sufficient familiarity with the style and quality of the work of

the Artist_____residing at _____.

The parties have made and entered into this agreement on this _____day of

_____, 19_____.

1. Description. The Artist in consideration of the covenants and agreements herein contained, agrees to design_____(hereinafter "Work") as preparation for its creation by the Artist for an approximate production budget of between $_____and $_____.

   SIZE:
   MATERIALS AND CONSTRUCTION:
   SCOPE OF THE ARTIST'S WORK:
   COLLECTOR IS RESPONSIBLE FOR:

2. Design agreement. The receipt of good and valuable consideration of $_____on this day for the design work to be provided by Artist after signing of this agreement is hereby mutually acknowledged.

   a. Artist agrees to provide reasonable study, sketch or mockette of the Work to the Collector on or about_____(date). Upon receipt of design, the Collector shall notify Artist within (10) days of any proposed changes in design.
   b. Artist will provide a maximum of _____designs or revisions for this Work. Additional designs or revisions shall cost an additional design fee of $_____per hour.
   c. If Collector decides not to proceed with creation of the Work, all designs must be returned to the Artist. Artist shall retain the design fee, and this agreement shall be terminated.
   d. If Collector determines to proceed with creation of the Work pursuant to a selected design, the WORK OF ART COMMISSION AGREEMENT must be completed and signed by both parties, and the first one-third progress payment will be paid at that time.

3. Copyright. It is agreed that all designs are instruments of service and shall remain in the possession of and the property of the Artist, and thereby Artist retains the exclusive right to use and create Works according to the designs. Collector agrees to make no public display or commercial use of the designs, or any copy or facsimile thereof, without the Artist's consent. It is agreed that if consent is granted for commercial use, the Artist shall be entitled to a minimum of ten (10) percent of any and all consideration paid or exchanged for such commercial use.

SIGNED:_____ _____
(Artist) (Collector)

COMMISSION AGREEMENT BETWEEN ARTIST AND CLIENT

1. Agreement. This is an agreement between

   NAME_____ADDRESS_____
   (hereinafter referred to as the Client) and

   NAME_____ADDRESS_____
   (Hereinafter referred to as the Artist)

   For the creation and transfer of the artwork_____
   All rights and liabilities of either party in the work shall be governed by this agreement.

2. Description of the Work:

3. Start and completion dates. The artist shall undertake the creation of the work on approximately_____and shall complete the work by_____.

4. Fees and schedule of payment. The client shall pay to the artist the sum of $_____in total payment for the work. This amount shall be paid in equal one-fourth installments.

5. Obligations of the artist and client.

   a. The artist/client shall designate and purchase materials necessary for the creation of the work.
   b. The client shall bear the expense of any transportation or living costs incurred by the artist away from his home or studio, long-distance telephone calls or telegrams, sales taxes, or customs duties, insofar as such expenses are reasonably incident to, or entailed by, the artist's creation, delivery or installation of the work.
   c. The artist shall create the work.
   d. The artist/client shall provide for the framing and installation of the work, at the artist/client's expense, subject to the artist's right to supervise any such work.
   e. Artist/client shall hire and compensate any additional labor services necessary for the creation and installation of the work.
   f. The artist/client shall secure any building permits necesssary for the lawful creation and execution of the work.
   g. The artist shall hire and compensate any consulting engineering services necessary to the creation and installation of the work.
   h. The artist/client shall obtain insurance on the work to be in effect until the (delivery) (completion of installation).

6. Cancellation and cancellation fee. The client shall not unreasonably withhold payment for the work. If prior to the work's completion the client observes any fault in the work, he shall notify the artist promptly. In the event that the client rejects the work after having made one or two payments, the artist shall be entitled to keep any monies so paid.

7. Copyright. The artist shall copyright the work in his own name.

8. Exploitation of the work. The artist shall retain certain rights relating to the use and maintenance of the work. The artist shall be consulted any time the work is to be photographed, published or put on display so that he may advise on the physical circumstances and esthetic manner of its exhibition.

9. Maintenance of the work. The client shall be responsible for the maintenance of the work. The artist shall be given notification so that the art may have reasonable opportunity either to perform such work himself or to supervise or consult in its performance.

10. Warranty. The artist warrants that the completed work will be fit and suitable for use and exploitation in the manner for which it is created conditioned upon the compliance with the provisions hereof relating to installation, maintenance and exploitation.

11. Delivery. The artist shall prepare the work to be ready for delivery on_____.

DATE:

SIGNED:_____ _____
(artist) (client)

Commissions that are often granted to you may come from your gallery owner or agent. When this happens, you may have to pay a percentage to him. His charge could vary considerably - usually in proportion to how much the dealer contributed. Even if you get the commission yourself you may still have to pay your agent a percentage fee.

It is possible to locate information on commissions from your local library, the yellow pages, the Better Business Bureau, or even the Chamber of Commerce. When seeking an outlet for your work you would need to send color slides or other good reproductions.

ORGANIZATIONS FOR MORE INFORMATION ON COMMISSIONS:

National Sculpture Society
75 Rockefeller Plaza
New York, N.Y. 10020

National Society of Mural Painters
41 E. 65th Street
New York, N.Y. 10021

Architectural League of New York
American Federation of Architecture
41 E. 65th Street
New York, N.Y. 10021

Portraits, Inc.
41 E. 57th Street
New York, N.Y. 10022

Getting published by reproduction houses may give you a chance for publicity, income, and it may help to fulfill numerous demands for the same picture. Here are two companies that can advertise and distribute your work nationwide:

New York Graphic Society Ltd.
140 Greenwich Avenue
Greenwich, Conn. 16830

Donald Art Co., Inc.
90 South Ridge Street
Portchester, N.Y. 10574

INSURANCE

Securing insurance for artwork is difficult. Most agencies won't handle it because it's too risky. If they do, the rates are quite high. A new artist, who hasn't been selling work over a period of time has no evidence of what his work is worth. Therefore, the insurance company has difficulty in assigning it a value. Also, insurance companies are reluctant to grant insurance because the security and the construction of most artist's studios are inadequate from their perspective.

The kinds of insurance that an artist should consider are: 1. insurance on an artwork, 2. on his studio and 3. for his employees. The insurance you buy for your artwork will depend on what risks threaten the work. Fire, theft, water damage or vandalism are some that can be considered. It's possible to get a separate risk coverage for each. It's also possible to get an all-risk fine arts policy which protects the work from all the major threats. The standard exclusions are war, nuclear damage, insects, vermin, wear and tear, and gradual deterioration. The prices vary so it is advisable to shop around.

Some fine arts policies can be written to cover artwork in the studio, while traveling to shows, and then at its destination. A common type of property insurance is called "Inland Marine." This protects goods in transit and it covers a variety of valuable properties.

As an artist who wishes to buy insurance you will need to establish a value for your work. This means that each piece must be given a value before it can be written into a policy. A value must be established to guarantee that claims will be paid when you wish to make a claim. In other words, you can purchase a policy for any amount you want as long as you are willing to pay the premium. If the work is damaged and you should wish to file a claim, you will need to show objective proof of the work's value to collect.

A value for your art can be established in a number of ways. If you sell regularly, you can keep the bill of sale and thus prove the price that you are accustomed to charging. If you don't sell regularly, it would be harder to insure. In this case, getting the work appraised may help. If you win prizes or awards, this may also help establish your work's value. The best proof, however, is a consistent sales record.

If your artwork is lost, stolen or destroyed, you will also need to keep accurate records. This would include photographs or slides that have an assigned inventory number. In addition you should have a list that has information about the title, date, size, medium and selling price. These records should be kept in a safe place outside the studio.

It is difficult to determine for how much you should insure your work. Many states have laws requireing you to insure a certain percentage of the value of the property. This could be as high as 80 or 90 percent in order to receive full compensation for the loss or even a partial loss. If a work is stolen or destroyed by fire, you can deduct from your income tax only the cost of the raw materials that went into the work.

A policy that you may hear about is called a "wall to wall coverage." This simply means that work is insured from the moment it leaves your wall until it returns.

If you work at home with your studio inside your home, perhaps a home-owner's policy would be sufficient. If your studio is outside your home, you may need property insurance that protects against the loss or damage to buildings and their contents, and casualty insurance which is bodily injury or "liability." If you hire an assistant you may need to buy some "workman's compensation" to protect yourself if he is injured while in your service.

It's also possible to get a group health or life insurance plan for artists. This is better than an individual plan because sales and administrative costs are less and the premiums are smaller.

HERE ARE SOME ADDRESSES: Life Insurance and Health Insurance

Artist's Equity Association
2813 Albermarle Street, N.W.
Washington, D.C. 20008

Foundation for the Community for Arts
32 Union Square East
New York, N.Y. 10003

American Crafts Council
2100 M Street
N.W. Washington, D.C. 20037

Artist's Equity Association of N.Y.
1780 Broadway
New York, N.Y. 10019

Boston Visual Artist's Union
3 Center Plaza
Boston, Mass. 02108

Foundation for the Community for Artists
32 Union Square, East
New York, N.Y. 10003

Graphic Artist's Guild
Group Plan
Shepherd-Taylor
270 Madison Avenue
New York, N.Y. 10016

Society of Illustrators
Group Insurance Plan
747 Third Avenue
New York, N.Y. 10017

COPYRIGHT FOR VISUAL ARTISTS

A copyright for visual artists gives the owner the exclusive right to reproduce, sell, distribute, display, publish, and make other types of work from his art, like posters, reproductions from paintings, and prints. In essence, the owner, whether it be the artist or not, owns the image.

To be fully protected by the law, the following information must be visible on every piece of artwork that you do: 1. full name and signature; 2. title, size and medium; 3. date of completion of work; 4. copyright symbol - a small c with a circle around it and 5. the label "all rights reserved." For additional proof of protection, artists can obtain a copyright registration for $10.00 from the Register of Copyrights, Library of Congress, Washington, D.C. 20540.

The following is an excerpt from "The Visual Artist's Guide to the New Copyright Law" by Tad Crawford. It can be obtained by contacting:

The Graphic Artist's Guild
30 East 20th Street, Room 405
New York, N.Y. 10003
(212) 982-9298

On January 1, 1978, a new federal copyright law became effective. The new law ends the often confusing dual system of state and federal copyright protection by creating a single system of federal protection. The federal copyright applies as soon as the artist creats a work--without

putting copyright notice on it or registering it with the copyright office. Copyrights created after January 1, 1978, or already existing in work not published or registered, will last for the life of the artist plus fifty years, while federal copyrights obtained before 1978 will now run for 75 years.

The artist, as the copyright owner, has the exclusive rights to reproduce the work, sell it, prepare derivitive works (such as a poster copied from a painting), perform the work, and display the work (except that the owner of a copy of the work can also display it). Violators of these rights can be sued for damages and prevented from continuing the infringement. If the artist has trouble in proving actual damages, the law provides that "statutory" damages may be awarded in an amount to be decided by the court, and may include the artist's attorney fees.

There are two limited exceptions to artists' power to control the use of their work: "fair use" and "compulsory licensing." Fair use permits someone to use the work without permission for a purpose that is basically not going to compete with or injure the market for the artist's work, such as using an illustration in an article about the artist's career. Compulsory licensing permits a non-commercial educational broadcast station to use published work without consent. However, the user must pay royalties.

The new law explicitly states that copyrights are separate from the physical artwork. Selling the artwork does not transfer the copyright, because any copyright or any exclusive right of use of a copyright must always be transferred in a written instrument signed by the artist. Only a nonexclusive right can be transferred verbally, such as when the artist sells the compiler of a book the right to reprint an illustration but doesn't restrict the artist from selling the same rights to another compiler. Both exclusive transfers of copyrights can be terminated by the artist during a five year period starting 35 years after the date of publication or 40 years after the date of execution of the transfer, whichever period ends earlier. This right of termination means artists have an eventual opportunity to recover any copyrights transferred that remain valuable, or even increase in value. This termination right, however, does not apply to work for hire or transfers made by will.

Although the artist has a copyright as soon as a work is created, a copyright notice placed on the work at the time of publication is important. The copyright notice is copyright or a small c with a circle around it, the artist's name or an abbreviation or an alternate designation, and year date of publication. However, if the artist omits the notice or has it in an incorrect form, the copyright may still be protected under the provisions of the new law that saves copyrights despite defective notice.

All artworks, whether published or unpublished, can be registered with the copyright office. Groups of unpublished artworks can be registered together using an alternative form of deposit, such as transparencies or photostats, instead of original artwork. The works will not have to be registered again when published.

If the artist creates a "work for hire", the copyright belongs completely to the other party. A "work for hire" can come into existence in two ways: 1. an employee creating a copyright in the course of employment; or 2. a freelancer creating several categories and both parties signing a written contract agreeing to consider the work as a "work for hire". The following categories of specially ordered or commissioned works may be "work for hire" if so agreed upon under contract:

a. A contribution to a collective work, such as a magazine, newspaper, encyclopedia, or anthology.

b. A contribution used as a part of a motion picture or other audio-visual work.

c. Supplementary work, which includes pictorial illustration done to supplement a work by another author.

The words "work for hire" or any similar phrase indicates the artist is an employee. If the artist has not signed a contract stating that a work will be a work for hire, it will not be considered such, unless the artist is creating the work in the course of employment.

The new law clarifies the artist's dealings with magazines or other collective works by providing that if there is no express agreement as to what rights are transferred, it is presumed that only the following rights have been transferred: 1. to use the contribution in the collective work for which it was submitted by the artist; 2. to use it in a revision of that collective work, such as a revision of an encyclopedia and 3. to use

it in a subsequent work in the same series, such as a later issue of the same magazine.

There are a number of visual artworks that can be copyrighted. They include all original 2D and 3D works of fine art. Paintings, sculpture, drawings, photographs, graphics, illustrations, cartoons, reproductions, collages, mixed-media, video tapes, and crafts are all eligible. Even minimally artistic work, like a child's sketch, can be copyrighted. There are no established artistic values for copyright and the word "original". According to the law, it is any image as long as you don't duplicate someone else's exact work.

A number of things can't be copyrighted. They include ideas, themes, source material, subject matter, utilitarian or functional objects like cups, tools, furniture, titles of artwork and obscene material.

If a work is not copyrighted it falls into public domain and anyone is free to copy it. According to the copyright revision act, a piece of artwork is automatically protected from the date of completion until the date of publication or when the work is made available to the public in some fashion. This would include work seen on posters, cards, or flyers and when printed, your work would be considered published.

The "fair use" law enables others to use reproductions of your work in some cases without the copyright owner's permission. This is when the copyrighted material is to be used for criticism, comment, reviews, teaching, and/or research. It allows that some sections of the work may be copied as there is no law that defines the percentage of work that can be copied without legal hassles.

You need not register a work to receive copyright protection until you are planning legal action against an infringement of your copyright. A copyright can be obtained before publication, when the work is completed, or any time afterwards. To register a piece, contact the Copyright Office, Library of Congress, Washington, D.C. 20559 for an application form. All visual artworks are filed on form: VA.

A copyright lasts the lifetime of the creator or owner plus 50 years. If the work is created for an employer or you sign a contract with the words

"work for hire" on it, the employer automatically owns the copyright. (See previous excerpt from Tad Crawford's book called "The Visual Artist's Guide to the New Copyright Law").

When a piece is sold, only the work is sold - not the rights to reproduce it. Thus, the new owner can't make duplicates and sell them without the original owner's permission. Your copyright is passed on to your heirs after you die. It is also possible to sell the rights to the piece but still retain the work. This is called a transfer of copyright and it occurs when you give, trade or sell your copyright to someone in an exclusive license. This means there is a limit to the times and places and forms of reproduction. Non-exclusive license means you are letting a number of people do the same thing.

CO-OPERATIVE GALLERIES

Because commercial gallery facilities are becoming depleted, many artists are grouping together and forming what is called a co-operative gallery. The artists involved share the costs of running and operating a gallery. Their motivation stems from the fact that artists need exposure to the public in a permanent gallery. The number of members averages around 25 and you are eligible for a show about once every 18 months.

The structure is simple. All of the artists pitch in to help. They elect officials like a secretary, and a treasurer and they organize committees to install shows, recruit new members, do maintenance, and take care of publicity. Perhaps someone is even hired as a gallery sitter or director.

The funding is divided equally among the members and they all are required to pay an initial fee. The advantage of being in a co-operative gallery is that you can charge less and sell more work because you don't have to pay a large commission. Another advantage is the uncensored exposure. There is no gallery owner picking or sorting through your work and you have the freedom to exhibit what you want.

There are a number of logical steps to be taken to set up a co-operative gallery. The first is to assess the sales potential in the areas that you choose. You would begin by checking out the existing commercial galleries and see if you can compete with them. Then you would evaluate the potential market for work. You would do research to see if collectors, and other

interested clients are in the nearby area. How receptive is the community to the arts? Is there a museum or arts center through which you can promote your work? Will television and the local stations cover exhibitions and will it be easy to get publicity? The second step is to get a number of artists together who can share the responsibility. You will need to find members that can act as officials like bookkeepers, publicity agents, and administrators. The third step is to look for gallery space. It should be in an area where other galleries are located. The ground floor is best. It should be visible, easily accessible, and in a heavily trafficked area. Specifically, you'll need a place that has sufficient space, water tight walls and fixtures, big doors, proper walls with the right material for hanging paintings, good plumbing, toilet facilities, a reasonable heating bill, good ventilation, sound electrical wiring, quiet rooms, security, the proper zoning and a safe access to the gallery. The fourth step is to find out about insurance - this is a must! The last step would be to estimate the costs and then list the expenses. These include utilities, lighting costs, and renovation. After that, costs by members can be divided among the members and you'll have a good idea of what each member will have to pay.

After the co-operative gallery is set up, it is run like any other gallery with monthly shows and sales. The members rotate turns and take care of their own publicity, installment, and sales.

BOOKKEEPING AND INCOME TAX

Figuring your income tax will be made a lot easier if a simple bookkeeping system is set up. Save all of your receipts and records of deposits and expenditures. Consulting an accountant or financial advisor is valuable because they have the knowledge to do the most with your money and save you a great deal.

Keep a daily journal that lists all meetings, trips, meals, and parking. Maintain a checking account that will list deposits and expenditures. Use invoices to bill accounts from people who owe you money. On them, keep a record of their names, the job's description and the costs involved. Keep logbooks that explain all accounts payable and receivable and all other pertinent information. Retain all receipts and file them by month.

Any records you keep must be accurate to figure out your yearly taxable income. You'll need to substantiate your expenses with receipts to back up your claims for legal deductions. Tax deductions are all the business expenses connected with your self-employment. They include legal and accounting fees, insurance premiums for business property insurance, supplies, postage, subscriptions and publications to art magazines, art books, admission to art related events, supplemental training in classes related to your work, promotional exposure, capital expenditures and items bought for your business that have a useful life of more than one year, rent, utilities, maintenance of your studio, business telephone calls, local transportation related to business expenses, travel expenses and entertainment.

There are two methods you can use to keep accurate records. The first is called the informal method. Simply keep all the papers you receive in the course of your business. These include cancelled checks, bank statements, bills, receipts, supply receipts, and itemized bills. Open a separate bank account exclusively for your business to put in deposits and take out expenses. Pay all expenses by check and write a brief "memo" to remind yourself. You can collect bills and receipts of traveling expenses that also include receipts for tolls and gasoline.

The second method you can use is called a formal method. Accurate record keeping is a must. Keep an actual book or log of expenses in a journal or pocket diary.

There are two types of accounting: cash and accrual. The cash method is more convenient and it allows a greater flexibility in adjusting your income for tax purposes. You record the income when you receive it and the expenses when you pay them. The accrual method reports income when it is earned and expenses when they are incurred (not received). One can match up expenses more accurately with the income they produce.

The official income tax form that you will use is called schedule G: Profit or Loss From Business or Profession."

CAREER PREPARATION SEMINARS AND CAREER EXPERIENCES IN ANIMAL SCIENCES AT COLORADO STATE UNIVERSITY

PREPARED BY

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DEPARTMENT OF ANIMAL SCIENCES

COLORADO STATE UNIVERSITY

FORT COLLINS, COLORADO

ABSTRACT

Students in the Department of Animal Sciences are not fully aware of the breadth of career opportunities. Academic faculty advisers, expected to provide career information to their advisees, have limited knowledge of careers because of their specialized academic backgrounds and limited industry exposure.

The Department of Animal Sciences has implemented courses covering career opportunities and educational career experiences. These courses have been evaluated as successful and plans are to continue them.

Faculty and students have expressed the need for more detailed career education at the sophomore level. An experimental course will be implemented attempting to fulfill this need.

CAREER PREPARATION SEMINARS AND CAREER EXPERIENCES IN ANIMAL SCIENCES AT COLORADO STATE UNIVERSITY

While there are differences of opinion as to the purposes of a university education, many individuals agree that two of the primary objectives are: (1) to learn to live a more fulfilling life, and (2) to learn and obtain "the tools" to earn a living. Both of these objectives are associated with the identification of meaningful career opportunities by the university student.

An assumption has been made that career information was being provided through the departmental advising system. Each student is assigned an individual adviser who is a departmental faculty member. Most assignments are based on similar academic interests of the advisee and the adviser. There is some transfer of career information from the adviser to the student; however, it is limited. Most advisers have a very specialized academic background, and very few have had a wide exposure to the animal sciences industries. Faculty members with the greatest industry exposure typically are extension personnel. They usually do not advise students because their responsibilities take them away from campus most of the time.

Freshmen and transfer students, entering the animal sciences program at Colorado State University, complete a questionnaire which requests information on their specific career interests and why they chose a major in the animal sciences. Most of these students express a vague understanding of career opportunities and typically express the reason for choosing this major as, "I like to be around animals and work with them."

Senior students, during their last semester, are required to identify their career plans. It has been obvious over the years that these students have had a narrow perspective of the career opportunities in the animal sciences, both at the post-high school level and after completing their B.S. degree.

During the past several years, seminars and educational experiences have and are being developed which are directed toward giving students a

more detailed background in career opportunities in animal sciences. These seminars and educational experiences will be discussed as students would experience them during their time at the University.

Freshman Seminar

This course is listed in the CSU Bulletin as follows:

AN 192. Animal Sciences Preprofessional Seminar. Long-range academic planning, professional opportunities, and career planning.

This course was first offered to entering freshmen during fall quarter of 1973 and each fall term thereafter. The course is optional to transfer students. When the course was first taught, there were separate sections for new freshmen and transfer students. The transfer students evaluated the course as very useful and recommended that transfer students continue to take the course.

Students receive one semester credit for the course. Approximately one-fourth of the course is devoted to an overview of career opportunities in the animal sciences. This part of the course involves guest lecturers each taking a 50-minute class period in their respective areas of animal science, avian science, food technology, and veterinary medicine. These guest speakers are University faculty members having the greatest breadth of career understanding in their respective areas.

Internship Program

The Internship Program is offered as AN 487, Internship, in the CSU Bulletin. There is no catalog description. The course is listed as variable credit; however, there are departmental guidelines for credit. A total of 16 credits is permitted for internship. However, a maximum of 12 credits per semester during the academic year and 8 credits during the summer period are allowed.

The primary purpose of the Internship Program is to permit students to have off-campus educational experiences. Students are directed, with departmental approval, to select an outstanding business or operation with emphasis on the management experiences to be obtained. This implies that

the manager of the business, as the cooperator in the Internship Program, is willing to spend time as the instructor and director of the student's program.

The Internship Program was initiated as a pilot program in the Department of Animal Sciences during spring quarter 1971. Since that time, over 450 students have been involved in internships in 29 states and 8 foreign countries. Table 1 identifies the types of internships and the number of students involved.

TABLE I TYPES OF INTERNSHIPS AND NUMBER OF STUDENTS INVOLVED

TYPE	NO.
Preveterinary Medicine	80
Ranch Management	63
Animal Science Research	61
Equine Training and Management	59
Feedlot Management	35
Dairy Farm Management	25
Poultry and Egg Production and Management	23
Finance and Legislative	20
Extension	15
Small Animals (Zoo, Marine, Dogs, etc.)	15
General Farming	14
Agribusiness and Livestock Marketing	12
Food Industry	12
Swine Management	11
Breed Associations	9
Pest Control	4
	458

While career identification has not been the primary objective in the Internship Program, it has surfaced as a meaningful end result. Forty percent of the students completing internships have been offered full-time positions with the business or operation where the internship was completed.

Senior Seminar

This course is listed in the CSU Bulletin as follows:

AN 492. Professional Orientation Seminar.
Exposure to and preparation for employment opportunities in animal industries.

This course is offered for two semester credits during fall semester. The course is typically taken by seniors in the Animal Sciences Department majoring in animal science, avian science, or food technology.

The objectives of the course with the accompanying class activities to achieve these objectives are as follows:

Objective 1 - Provide ways and means of self-improvement for the purpose of achieving goals and success in life.

Activities:

1. Presentations and discussion on the stairway to success (self-image, relationships with others, setting and achieving goals, attitude, work and desire).
2. For self-improvement, students read and provide a written report on two books from a list of 118 books provided by the instructor. Students evaluate the film, "You Are Because of Where You Were When".

Objective 2 - Provide basic information and techniques for obtaining obtaining employment consistent with career objective.

Activities:

1. Identification of resources.
2. Approximately five to eight selected guest speakers from the industry discuss career opportunities for graduates in animal science.

Proposed Course in Career Development

This experimental course, A 280, "Career Development in Agriculture", for one semester credit is proposed to be offered for the first time during spring semester 1982. The course will be offered primarily to sophomore students in the College of Agricultural Sciences on an elective basis.

The first half of the course will cover such topics as selecting a career by using and developing a student's personal resources, locating employment, Career Services, career counselors, job vacancy bulletin, firm reference library, resumes, and interviews will also be emphasized. Papers will be required where students will identify the requirements of specific career opportunities and interview individuals employed in those specific career positions.

The second half of the course will be handled by several faculty members in the College of Agricultural Sciences in cooperation with off-campus industry personnel. Students will have an opportunity to personally select several specific career areas which will be explored in depth. Presentations will be made by individuals in these specific career areas.

Slide and tape sets will be prepared on all career areas in the animal sciences and other agricultural areas. These will be made available to the students in this course and other students who might desire to explore career opportunities any time throughout the year. The slide and tape sets will be prepared and periodically updated in cooperation with industry personnel.

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CAREER SPANISH COURSE
FOR NON-LIBERAL ARTS MAJORS

by

WILLIAM D. PILKENTON

Mesa College

CAREER SPANISH COURSE
FOR NON-LIBERAL ARTS MAJORS

At a time when foreign language enrollments are declining, college curriculums are being tightened, and emphasis options are extremely popular, the Career Spanish concept represents an ideal way to attract students who have a limited number of elective hours and who are primarily interested in doing "their own thing". Students are looking for career-oriented foreign language programs, and they do not perceive that the standard first-year foreign language course offers this option. The Career Spanish course at Mesa College has succeeded in attracting and satisfying a number of these heretofore neglected students with varying abilities and learning styles since its inception at the College six years ago.

COURSE DEVELOPMENT

The idea for Career Spanish grew out of a series of seminars on innovation in higher education offered at Mesa College during the spring of 1973. Each participant was required to develop a plan for implementing an innovative program at the College in the participant's field. In my own case, after considering all the ideas generated by these seminars, implementing a Career Spanish course seemed to be the one that offered the greatest potential for being innovative as well as for improving the size and service capacity of the Spanish program at Mesa College.

The Career Spanish concept seemed to meet all the criteria for innovation as described by the seminar speakers. It could be student-centered, individualized, efficient, and effective. It could also provide for diverse offerings, be relevant to on-the-job needs of non-liberal arts majors, and most importantly, make Spanish language study available to all the students, rather than to just a few. In 1973, the Spanish program at Mesa provided courses suitable for only 466 students enrolled in 14 liberal arts or social science majors, and these students represented only one quarter of the student body. Three quarters of the student body

(1,287 students) were enrolled in 52 lower division majors other than those in liberal arts and social science, which did not make a sufficient number of elective hours available for these students to take the standard 15 quarter-hour, year long, beginning comprehensive (all four skills) Spanish course offered at the College at that time.

The proposal for the new course was submitted to the Mesa College Curriculum Committee in the fall of 1974 and was approved the following spring. The proposal called for the implementation of an individualized, limited-objective (understanding and speaking skills only), three-credit, career-oriented course designed for students in non-liberal arts and social science fields and in one or two-year terminal programs who usually had a limited number of elective hours and a particular interest in a vocational aspect of Spanish. The proposal further called for the new course to have no prerequisites and for students to be allowed to enroll for any quarter regardless of their particular interest or level of ability and to take it for one, two, or three quarters as their curriculums permitted.

The first class was conducted during the fall quarter of 1975 and offered five options: Spanish for beginners or reviewers (a pre-career phase of the program for those with no prior Spanish training), Spanish for child care majors, Spanish for social work majors, Spanish for medical students, and Spanish for student travelers. This latter option was included at the last moment to help increase the number of students and thereby justify offering the course in its infancy. In 1976, an option in agricultural Spanish was added, and in 1977, additional options for prospective teachers and airline employees were added. In 1978, an option in geology was added, and in 1979, options for prospective hotel/motel/restaurant/resort managers, tour guides, and travel agents were added. In 1980, options in business, dental technology, engineering, and law enforcement were added to the program. In the fall of 1981, options in automotive services and retail sales will also be available.

Eleven (11) students participated in the first class in the fall of 1975. During the spring semester of 1981, the number had increased to a high of 31 students. During the interviewing quarters or semesters, 19 students were enrolled on the average each quarter or semester. Mesa

College converted to the semester system in the fall of 1978. Since its inception, the class has enrolled a total of 284 students who otherwise probably would not have taken a foreign language. This is because the standard beginning foreign language classes have always been 10 semester- or quarter-hour courses, and the vast majority of students who enroll in Career Spanish usually major in fields which limit them to fewer than 10 to 15 elective hours.

STUDENT GROUPING

Students meet in a normal classroom for 50 minutes a day, for three days a week, and for 16 weeks each semester. They are free to move the chairs about so that they can sit facing each other or even come and go as their options or abilities permit or require. At the beginning of each semester, students are grouped according to their proficiency and career interest. Those students who have not had any previous study of Spanish are put into a pre-career, beginners-reviewers option taught by the teacher for the first six to eight weeks of the semester. During this phase of the program, these students work on pronunciation, basic vocabulary, and sufficient grammar to facilitate learning the career options which follow. At the end of this period, these students transfer into the career options of their choice and work on the slow track of these options for the remaining eight to ten weeks of the semester under the tutelage of a bilingual aide or paraprofessional.

Those students who have had Spanish before and who are judged capable of handling a career option without any pre-career introduction are immediately assigned to their chosen option and are put on a slow or fast track based on their ability. Depending on the number of students choosing a particular option, students may work alone, in pairs, or in small conversational circles of three or four students. If a bilingual aide is not available to help a particular individual or group, more advanced students may volunteer or may be asked to help the intermediate students. In an emergency, one of the stronger students within a group may be asked to coordinate the group's work and serve as a temporary circle leader. The teacher also tries to be available to answer questions, identify errors,

and offer encouragement. More advanced students may work in class, in the language laboratory, or in the library with their partner, group, or aide. A few advanced students with schedule conflicts may meet with the teacher only once a week for reviews and tests.

As an example of how this grouping works in actual practice, the following is a breakdown of the groups present in the Career Spanish class during the spring semester of 1981. In this class, there were 3 intermediate students in the pre-medicine option, 3 intermediate students in the travel and recreation management option, 3 advanced students in the nursing option, 2 intermediate students in the airlines option, 2 advanced students in the business option, 1 intermediate student in the geology option, 1 intermediate student in the education option, 1 advanced student in the dental technician option, and 1 advanced student in the engineering option, for a total of 17 intermediate and advanced students in 9 different options.

In this same class, there were also 14 beginning students who after the initial eight-week, pre-career introduction to Spanish divided into 5 career options for beginners. Three of these students chose the airlines option, 2 the social work option, 1 the business option, 1 the hotel/motel/resort/restaurant management option, and 7 the student traveler option, for a grand total of 31 students at all levels in 14 different programs during the latter half of the semester. To try to meet the needs of this number of groups, two paraprofessionals and two bilingual aides were employed in addition to the teacher, and the services of two more aides could--and should--have been used had the funds been available.

GOALS, MATERIALS, AMD METHODOLOGY

The basic aims of the Career Spanish course are to provide lower--as well as upper--division students the opportunity: (1) to develop proficiency in listening to and speaking Spanish; (2) to study the specialized vocabulary and phrases they are most likely to encounter in their chosen careers; (3) to study this material at their own pace within flexible periods of time, (4) to achieve at least 80% mastery of the material studied, and (5) to gain an appreciation of the Hispanic culture and life

style in some options, particularly as these contrast with those of the Anglo.

The basic materials used by the students are commercially published texts and tapes and teacher-prepared materials and tapes. A fairly good selection of commercial texts is available for approximately one-half of the options offered, but for the remainder, such commercial materials which are avialable are little more than reference works and have to be supplemented by teacher-prepared materials better suited to teaching and learning a foreign language in an informal classroom situation. All programs available to the teacher are shared with the students from year to year, and their input regarding the suitability of the materials for their particular careers is solicited. Where there is a choice, those programs that have the highest degree of student acceptance as well as linguistic credibility in the opinion of the teacher are used.

Most of the programs are bilingual in format to facilitate self-instructional learning, are thematically arranged, are based on audio-lingual question and answer pattern drills, and emphasize vocabulary in context. To further facilitate learning, a distinction is made between active and passive learning of phrases--active phrases being those questions or statements which students are expected to be able to say aloud and passive phrases being those questions or statements which students are expected to understand. Thus, the approach is mainly aural-oral with very little or no emphasis on reading and writing.

For example, a typical lesson for the airlines option might begin with the bilingual aide assuming the role of an airlines passenger asking in Spanish where certain items such as the reading light, fresh air intake, toilet, or drinking water are located within the cabin of the plane. The students would be expected to be able to give the aide the English equivalents of these items. Then, the aide might give the place expressions for these items in English and have the students give the Spanish equivalents of these expressions. Finally, without any reference to English, the aide might ask in Spanish for the locations of the same items, and the students would reply in Spanish giving the appropriate locations of the items identified by the aide.

Before the bilingual aide leaves one group to work with another, he or she is expected to model the pronunciation of all vocabulary in the next day's assignment, to check on the group and individual pronunciation of these words, and to make any necessary grammatical explanations. After the aide leaves the group, the approach is primarily self-instructional with the members of the group continuing to quiz each other in the classroom or breaking up and working independently or as a group in the language laboratory or elsewhere.

In addition to the basic text or materials, each student is also given a personalized schedule of assignments for the semester, a bibliography of materials for his or her particular career choice, a cassette tape of each lesson when available as well as other supplementary free materials available from private sources for some options, particular for the medical option.

CREDIT AND GRADING

Based on the past experience of the teacher as to what can be reasonably expected of the average student if he or she applies himself or herself diligently for one to two hours outside of class for every hour in class, it has been determined that most students can complete most lessons in four class days and be ready for a unit quiz on the fifth day of the class. On this basis, each 16 week semester is divided into ten grading periods during which periods most of the students are evaluated. However, because some of the units for a few of the options may take as few as two days or as many as five or six days to complete, some students may be evaluated twice during a grading period, whereas others may upon occasion be excused from evaluation during one entire grading period since they have yet to complete an extra long unit.

All testing is administered orally by the teacher and incorporates the mastery learning concept that almost all students are capable of mastering a body of material if it is presented properly and if they are given sufficient time to do so. Students are graded by subjective teacher analysis and are expected to achieve an 80% level of mastery on each quiz. Any student who has not mastered 80% of the material is allowed the opportunity to retake the quiz within one week of the original quiz date although

most students retake it within a day or two in order to achieve the desired mastery. The average of the two grades is recorded as the unit grade in order to encourage maximum effort on the first test. Since most of these students are highly motivated to begin with and are reasonably oriented to languages, the vast majority earn A's or B's on unit quizzes, on multi-quizzes, and for semester grades.

However, it is possible for a student to earn a lower grade if he or she has language learning difficulties or if the student takes double or triple the allotted time on a given unit through either need or neglect and thus fails to complete the predetermined number of assignments during the semester. In these few cases, awarding the student less credit would be preferable to lowering his or her grade, but to date the flexible credit approach of awarding credit for that portion of the course completed has not been utilized at the College. The individualization and flexibility of the program have allowed a few intermediate and advanced students with special needs to complete the assigned number of units in less than a semester. Individualization has also permitted a few advanced students to design the course to suit their particular interests when options for their preferences were not a standard part of the course.

An attempt is made to evaluate students during the class hour whenever possible. However, during the spring semester of 1981, when the teacher was teaching the beginners/reviewers group the first half of the semester and two beginning career groups the second half of the semester, practically all testing had to be conducted in the teacher's office at some other time during the day convenient to the students. Because of the great number of groups and the impossibility of arranging for all the members of each group to be tested at the same time at some hour other than the regular class hour, the teacher frequently ended up spending as many as seven to eight additional hours a week in testing these students outside of class. Since this much testing outside of class was as distasteful to the students as to the teacher, several solutions are being considered, and some other alternative will be implemented in the future.

RESPONSIBILITIES OF THE TEACHER, AIDES, AND STUDENTS

In addition to evaluating all students and visiting all groups as

often as possible during the class hour, the teacher has also been responsible for promoting the program, ordering and writing materials, making tapes, counseling students on their choice of options and tracks (slow or fast), teaching the pre-career introductory option and one or two post-introductory, beginning career options depending on the number of aides available, and supervising the para-professionals and bilingual aides who teach all the other options.

The bilingual aides are advanced students of Spanish with native or near native skills who are selected for their availability at the times required; their dependability and punctuality; and their ability to follow directions, work with minimal supervision, speak and read Spanish, relate well to students, "keep things going," and qualify for work study funds. Each class day the teacher provides all the aides and paraprofessionals with a lesson plan and a strategy for conducting each of the two or three options for which he or she is responsible. No prolonged training course has been provided for the aides in the past, but this may change in the future as an effort is made to reduce some of the teacher's responsibilities in a class that seems to be ever increasing in size and heterogeneity.

Students are encouraged to attend each class at the beginning of the hour for roll call and instructions, after which some of the more advanced students may choose to leave the classroom to work in the language laboratory, in the library, or elsewhere. Thus the students are relatively free to choose their own work place as well as work pace. However, the majority stay in class to work individually or with their group. Students are also responsible to present themselves on test days and to take the initiative in making up missed or unmastered lessons.

COURSE EVALUATION

In informal opinion surveys conducted at the ends of the fall, 1980 and spring, 1981 classes, students stated that they liked most: "the compatibility of group members; the books, extra materials, tapes and handouts; the enthusiasm of the teacher and aides; the relaxed atmosphere; the independence given to work on our own; the chance to retake tests; the individualized instruction; the freedom to choose topics; the informality of the class; the flexible course schedule and structure; working at our own pace, and working in small groups."

Students identified as problems: "the lack of commitment of some of the students in the group; the unavailability of help (too many groups and levels; none of us got the help we should have; when we didn't have any help, the rest of my group just sat around and talked); the scheduling of tests outside of class; the excessive time spent by the teacher with the beginners; the cold room; the large number of groups which divide the instructor's attention; the repetitiousness of some of the exercises; the shortness of time in which to learn a lot; the quizzes, and not knowing what each word meant."

The students identified as major needs: "more tapes; more Spanish-speaking aides; more attention by the instructor to each group within the class--student aides cannot always answer questions that arise; more informal conversation apart from the lessons; more review of past lessons; more introductory grammar; upper division opportunities; reduce the number of options to increase the efficiency of instruction and learning; reduce the amount of time getting all the options going at the beginning of the class, and update some of the (airlines) materials (baggage is no longer a matter of weight but rather number of pieces)."

An attempt will be made in the summer of 1981 to eliminate a number of old as well as new problems and to meet some of the more pressing needs as identified by the students and as perceived by the teacher and aides alike. The pre-career, introductory, pronunciation and grammar phase of the program will be revised. A higher level of funding will be sought so that an adequate number of aides and para-professionals can be hired--at least one for every two options. Contact with potential aides will be made during the summer instead of waiting until the fall. A training program for aides is being considered to train them to evaluate as well as to tutor. Less personalized schedules of assignments which can be used from year to year will be prepared for each option. Additional tapes will be prepared for those options presently without them, and supplementary materials for several options will be revised, updated, and expanded.

ADAPTABILITY OF THE PROGRAM AT OTHER SCHOOLS

Although the Career Spanish course was designed for Mesa College as a junior college, the success of the course at Mesa College as a baccalaureate

degree-granting institution demonstrates that the course is as valid a program in a four-year school as in a two-year one. The needs that students, as well as members of the community, have for these special-interest, limited-objective options have been found to be present in both environments.

It is believed that a program similar to that of the Career Spanish course at Mesa College could be initiated in any other school, depending on: (1) the committment of the Spanish teacher to the career concept, (2) curriculum committee approval, (3) departmental or divisional ability and willingness to employ the necessary aides, (4) the availability of qualified aides, (5) the interest of students in a vocationally oriented Spanish (or other foreign language) course, (6) the availability of materials for those options in which there is interest, (7) the teacher's ability to direct and manage large groups of students working independently, (8) the effect of such a class on other existing foreign language programs, and '9) the means to properly publicize and promote the program.

Among some of the best advertising for the program, once it gets going, is that provided by students who report to their friends outside the program about their ability to convert their Spanish language skills into a job or to establish better rapport with Spanish-speaking contacts. For example, one such student at Mesa College who was able to get a job with Pan American Airlines a year ago as a result of being able to speak some "airlines" Spanish encouraged several other students to take the class the following year. Beginning nursing students who find out they are able to converse with Spanish-speaking patients, even if in a limited way and halting fashion, have proven to be good advertising for the program in the school of nursing.

CONCLUSION

The increased enrollment in the class over the years, the low attrition rate, the above average grades of the students, and the results of the informal student opinion surveys all indicate, in general, a positive response to the class. And although options for several hundred students enrolled in vocational-technical programs have yet to be developed, it is estimated that with the addition of Career Spanish as

it presently exists, the entire Spanish program at the College is meeting the needs of approximately 90% of those major fields which the language is deemed especially suited to serve as compared with only 25% seven years ago. For any school which questions whether it is providing opportunities for Spanish-language instruction for all students, rather than for just a fraction, the Career Spanish concept is highly recommended.

"CAREER DEVELOPMENT"

A Graduate-Level Course in Counselor Education

Adams State College

Alamosa, Colorado

by

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INTRODUCTION

The decision of one's life work is the most important decision each of us makes. The jobs we plan and educate ourselves for lie in the future and that, of course, is where we will spend the rest of our lives. Too often, a career choice is made in an unplanned, hit-or-miss manner and the end result too often is dissatisfaction on the job which carries over into all other aspects of life.

The Adams State College graduate program in Counselor Education attempts to minimize this "chance" factor not only among the graduate students but also those clients with whom the graduate students will eventually work. The entire graduate program in Counselor Education is deliberately designed to facilitate student self awareness and insight. Their early practicum experiences, for example, include the opportunity to explore self, while at the same time practicing the counseling skills of listening, understanding, clarifying and reflecting. These same skills carry over into a career counseling situation.

Many of the classes taken are presented in such a way as to allow the students the opportunity to integrate the course content into their own personal lives. This is especially true of Psych 528, Career Development.

The following is a brief description of Psych 528, Career Development, a graduate course in the Adams State College graduate program of Counselor Education. The terms "job", "career", and "profession" will be used interchangeably throughout this paper. The definition of these terms is to be understood as: "That work which a person engages in and is gainfully employed in for the purpose of making a livlihood; to provide the primary source of income necessary for subsistence?"

COURSE CONTENT AND TOPICS

Psych 528, Career Development, is a required course for all graduate students enrolled in the Counselor Education program whether their focus of study is public school counseling or community counseling. The pervading philosophy of the program is increased self awareness. "How can I expect to help and assist in career decision making if I, myself, as a counselor, am not certain the counseling profession is for me?", is a question repeatedly asked and discussed. By conducting this course in a meaningful and practical manner, this question is often answered to the satisfaction of the students.

The goals of this course include activities which allow students to ascertain if they have elected the "right" profession for themselves and if their graduate studies will allow them to realize their selected goals. Various methods have been used to maximize the realization of this goal, from learning about theories to being aware of present day happenings in the world of work. More important than learning about the various theories of how one develops his/her career choice, is how each one of us has been influenced and guided (coerced?) along certain paths to a particular career. Theories are important, as they provide a proven baseline from which to establish our own personal philosophies. Theories and their authors will be discussed later in this paper.

An early exercise the students are involved in is to have them list all the influences that they, and others, are exposed to throughout life that affect career choice. Family, significant others, economics, job availability, technology, etc., are but a few of the many and varied influences of which we are not always cognizant. The students are also asked to list all the jobs they have thought they might enjoy, from early childhood to the present. These two exercises fulfill a number of important purposes:

1. They begin to realize the importance of outside influences on their own lives.
2. They become aware that, as members of a helping profession, they can have a powerful impact of their client's decision making process.
3. They begin to realize that they have progressed through a series of stages. A progression that has gone from a broad, general outlook of the world of work to a narrowing or specification of job choice.

4. They begin to realize that they, as individuals, have experienced many of the same dilemmas and situations regarding career decision-making as those individuals they will help as counselors.
5. They begin to realize that all the jobs they thought they would enjoy from early childhood to adulthood fall into clusters or categories.

The concept of career counseling is clarified early in the course. What is it? How does it work? Is it telling a client that he/she should enter a particular career? Many graduate students enter this course with the idea that at the end of the semester they will be a specialist in this area. Hopefully, they will have acquired the understanding that counseling for careers is done in conjunction with personal counseling, social counseling and educational counseling. The idea that one can be a career counselor to the exclusion of these other areas is fallacious. All aspects of the client must be considered if the right and proper decisions with and for the client are to be made. True, the focal point of assisting someone in the career decision-making process is to lead them to a wiser choice. However, it cannot be accomplished without considering the client as a total person.

Decisions are not easy to make for most people, graduate students included. Therefore, the decision-making process is discussed and studied. Goals, alternatives and their ramifications, effect the decision will have on self and others, and final results of making a particular decision are all explored. This has led many graduate students to further explore and redefine their own goals. A question which repeatedly surfaces and is voiced by the students is, "How will I know if I have made the right decision for me?" This same question is also posed by clients. Exploring the needs and wants of each one allows the students to be more aware of the concept of individuality. No two people are alike and what is right for one may not be what is right for another.

This leads to the consideration of values and the impact they have on one's life. It has been shown that our personalities are influenced by the values instilled in each of us from early childhood. Most career development theorists have espoused theories centered around personality. Not surprising is the fact that many graduate students are not fully aware of the impact their own value systems have had on their choice to become counselors. Further, it is often revealing for them to realize that it is

their own value system which often creates a block not only between them and others they seek to help, but also among themselves as graduate students. They become aware that their value systems can cause communication breakdowns between themselves and others in social situations and, in some cases, between themselves and their spouses and children. Again, the concept of individualism is discussed and the importance this concept plays in being a truly helping professional.

THEORIES

As mentioned earlier, various career development theories are discussed in this course. Some of the theorists studied are Henry Murray, Anne Roe, Robert Hoppock, David Tiedeman, Robert O'Hara, Donald Super, and Eli Ginzberg. Various methods have been employed in studying these theorists. One method was strictly lecture, which was not successful. Lecture with discussion based on the students' assigned readings about the theorists provided for more active thinking and participation. However, in order to get the students more involved and to facilitate a better understanding of the theorists, two other methods have been employed.

1. Small groups of students were assigned to study certain theorists and present the theorists' concepts to the class. In addition to presenting the concepts, they were to investigate and present the usability, worthwhileness, practicality and shortcomings of the theory related to the various counseling settings, i.e., elementary and secondary school counseling, community mental health center counseling, etc.
2. Small groups of students were assigned to examine the work of a certain theorist. They were charged with presenting the theorist's work in any manner other than lecture and discussion. This proved extremely worthwhile for the students not only had to fully understand how the theory translated into a practical working situation, but it also allowed them to utilize their own creativity and imagination to present the theory in such a way as to be understood by the rest of the class. One such presentation had a courtroom scene with "Anne Roe and other witnesses" on the stand. The other members of the class, having previously read Roe's theory, were allowed to be either witnesses or cross examiners. A worthwhile, educational and entertaining experience!

Studying theory allows students to understand the developmental approach; the stages one goes through, the importance of the influences and experiences a person is exposed to and how these affect career choice. Further, theorists

have conducted studies to substantiate their theories and, in some cases, have suggested how their theories can be used by parents and school personnel to better understand and assist youngsters along the career choice path. Use of the phrase "career choice" surmises that all people follow a set progression and finally reach their chosen goal almost as though it were a planned action. This is not always the case and class discussions include the concept of "accident" as it relates to a person's final job choice.

As in any course where various theories are discussed, the graduate students are not asked or required to "buy" any one theoretical stance. They are encouraged to keep an open mind and to consider the possibility that certain aspects of all theories have credence. It is not uncommon at this point in the students' academic programs for them to accept only those theoretical concepts that relate to their own lives and reject the rest. This changes as the program progresses and they become more aware that there are other ways of interpreting the cosmos than just from their own limited views.

CURRENT INFORMATION

Although theoretical knowledge of the career development process is important, it is felt that in order to create a greater understanding of career choice, exposure to current information is of the utmost importance. This is accomplished in various ways.

First, valuable information relative to career choice as well as to careers themselves is available in current periodicals. More people today are concerned with and aware of such factors as job availability, life influences, the "role preceding goal" concept, career education programs in the public schools, the roles of economics and technology in the world of work and their effects in initial job choice and mid-life career change. Professional journals and other periodicals provide invaluable information to the graduate students. Assigned weekly readings in periodicals on articles pertaining to the psychology of work, career choice and current and future trends in the world of work allow students to up-date their information in these areas. This information, then, will be relatively current when they become gainfully employed. Further, they become aware of the

importance of keeping abreast of what is happening in the world of work, and hopefully, continue the practice of professional reading after they graduate. This information will not only benefit those with whom they will work in a counseling situation, but will assist them in their own lives as well. The graduate students are required to read the articles, write brief summaries of the articles and write in-depth reactions to the articles. Once a week, in a seminar format, the students share their readings and comments with the rest of the class. The articles themselves provide excellent vehicles for discussion. The current information is combined with a brief history of work and careers. The longitudinal approach to careers and changes in the world of work gives the graduate students a better understanding of the fact that there is and has been so much more to the area of careers and career choice than just that which they have been exposed to in their relatively short lives. Through historical perspective, they realize that what is happening in the work world today is influenced greatly by what has transpired in the past.

Second, the graduate students interview a number of people already employed in helping professions. Too often students enroll in a graduate program in counseling with rather unrealistic, narrow and incomplete views of the counseling profession. Exposure to the knowledge of those who are practicing professionals allows the students a more realistic view of the profession. By interviewing, for example, a high school counselor, a community health counselor and a counselor in the local adolescent treatment program, the graduate students gains a greater understanding of the scope and breadth of the counseling profession. They also gain understanding that, in many instances, there is a cooperative effort within a particular community to provide counseling assistance to clients. Awareness of this cooperation among various agencies is, indeed, one goal in this assignment along with the realization of a truism in the counseling field: there are and will continue to be cases where no matter how much time and effort is expended on a particular client, such effort will be for naught.

Third, the graduate students are assigned to interview employers in the business and industrial community. The purpose of this assignment is to have the employers respond to the following queries: how they chose

their field and the influences that affected their decision; qualities they look for in the people they hire; the importance of high school and/or post secondary education and training; how well schools are preparing students to enter the world of work; what they perceive the role of the counselor to be in this preparation; and suggestions to the graduate students as to how they can become more effective in their role as career counselors. This exercise often creates a new awareness of aspects within the world of work that heretofore the graduate students had been ignorant of or about which they had pre-conceived notions.

During one recent summer school session on the ASC campus, Psych 528 was scheduled as a three week, all-afternoon class. Lectures and discussions, as just related, were presented during the first week. Afternoons of the second week, each graduate student was "hired" by a local employer. This assignment provided first hand, work experience in an area other than teaching or education and an opportunity to communicate with other workers about their perceptions of their jobs. The graduate students could tie these experiences to their classroom instruction the following school year.

The emplcyers were contacted by the class instructor previously and informed of the purpose of this experience for the graduate students. Businesses included: a ranch; a restaurant; a clothing store; a supermarket; a construction company; and city and county administration. The graduate students did the actual work of regular employees as well as talked with their employers about topics related to job choice, hiring practices, etc. The third week was spent processing the experiences of the students, what they acquired and how this all ties into their roles as counselors. Besides orally presenting their experiences to the rest of the class, students were required to submit a formal paper relating their learning experiences of the past week. Feedback from the graduate students as well as the employers was extremely positive and indicates further exploration to schedule future summer-session Career Development classes this way is warranted.

INVENTORIES AND OTHER TOPICS

In any counseling setting, whether it be public schools or community mental health centers, interest inventories are commonly used tools for

career counseling. The purpose of having graduate students complete a variety of these inventories is threefold:

1. To gain an insight into themselves as to their interests and their purpose for being in the graduate program at ASC.
2. To be exposed to commercially produced and standardized inventories which will be available to them to use as professionals.
3. To learn to evaluate and interpret the results of the inventories to clients.

The three inventories the students complete are the Self Directed Search, the Kuder Preference Record and the Strong Vocational Interest Blank. These three were chosen as it is felt they are representative of the more widely used interest inventories and are used with a broad range of the population.

Leisure time and early retirement have caused a need for specialty counseling in these areas. Although there has not been much written on these topics to date, material is available to be explored. The graduate students are assigned to either read the current literature or to interview places of business where counseling is offered to employees relative to early retirement and leisure time. This information is brought back to class where discussion centers around these topics.

With the relatively recent awareness of women and other minorities in the world of work, this topic could be a course of study in itself. However, because of scheduling problems and because of the importance of this topic, it is discussed in Psych 528. It is important that counselors are not only aware of the state and national laws that apply to their clients but that also apply to themselves. Chapter Five of Cecelia Foxley's book, Nonsexist Counseling, (see List of Suggested Readings) is an excellent reference of the laws presently in force relating to discrimination. Also, such topics as assertiveness, learned helplessness, career education in the public schools, resume writing and how these relate to the graduate students as well as to clients are covered.

TERM CLASS PROJECT

A total class project is assigned at the beginning of the semester. This project, a career development model and plan, is designed by the students and is to include information as to how we, as counselors, help

and assist others in the career decision-making process. The contents of this "book", as the graduate students have labeled it, include counseling information, activities and selected references for: public schools counseling, K-6; public schools counseling, 7-9; public schools counseling, 10-12; counseling college students; counseling in a community mental health center; and pre-retirement planning. Each graduate student or group of students is responsible for a given section. It is typed and duplicated so that all students receive copies as reference guides to take with them after they graduate and are employed as helping professionals.

CONCLUSION

This has been a brief summary of the Adams State College Graduate Course in Career Development, Psych 528. Much of what is covered in this course is not new nor innovative. However, from feedback through formal and informal evaluations of past graduates, the content and methods employed in this course have been satisfactory and the students' needs have been effectively met. Future evaluations will be conducted as each group of students completes the program. Only in this way will the contents of this course, as well as any other course, continue to provide the necessary information and experiences needed by counselors entering the helping profession. Also, the business community will continue to be involved and solicited for their input as to the skills needed by career counselors in order to help clients entering the job market for the first time or for those who are planning to make mid-life career changes.

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